REPORT RESUMES

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LINGUISTICS AND JAPANESE READING.

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DESCRIPTORS- *READING MATERIALS, *JAPANESE, *LINGUISTICS, *WRITING, TEXTBOOKS, READING INSTRUCTION,

THE PRINCIPLES OF STRUCTURAL LINGUISTICS, THE DEVELOPMENT OF JAPANESE ORTHOGRAPHY, AND THE PSYCHOLOGY OF LEARNING ARE USED AS A BASIS FOR DEVELOPMENT OF A LINGUISTICALLY ORIENTED COURSE IN JAPANESE READING. THE FIRST PART OF THE TEXT IS DEVOTED TO THE RELATION BETWEEN READING AND LINGUISTICS. THE SECOND PART GIVES BACKGROUND MATERIAL ON JAPANESE ORTHOGRAPHY AND JAPANESE READING PEDAGOGY. THE THIRD PART IS A READING TEXT IN JAPANESE. THE TEXT CONTAINS 46 SMALL EXERCISES. EACH EXERCISE IS ACCOMPANIED BY A ROMANIZED TRANSCRIPTION. (KL)

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問題を全面的に解決しなければなりません。
〃 外面的 〃
〃 内面的 〃

主人に聞いて下さい。
外人 〃
軍人 〃

本に書いてある通り実行しました。
〃 実現 〃
実験 〃

今度の会談にでることができますか。
〃 会議 〃
〃 大会 〃

Linguistics and Japanese Reading

国電のはじまりはいつでしたか。
国会 〃
国連 〃

毎日行っていますか。
毎度 〃
毎年 〃

大学はとてもすきです
学問 〃
学者 〃
学校 〃

Dale P. Crowley

この町の教育はとてもいいです。
〃 教員 〃
〃 教会 〃

界にはいろいろの動物がいます。
〃 生物 〃
〃 人物 〃

Pacific Linguistics

今日の日本の産業はいかがですか。
〃 水産 〃
〃 産物 〃

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LINGUISTICS

AND

JAPANESE READING

by

Dale P. Crowley

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INTRODUCTION

Publication of this work--essentially the author's thesis requirement for the M.S. degree in Applied Linguistics, Georgetown University--was decided upon after receiving many requests for copies of it.

The thesis itself was conceived in 1959 after several experiences of the author with Japanese reading and writing. The first was in 1952 when he found that his study of the orthography was interfering with his study of the spoken language. The second came several years later, after acquiring considerable fluency in Japanese, when he made a fresh attack on the orthography, and discovered that Japanese reading and writing had become much less formidable than before. Then, in 1959, when the author was studying for the written examination required for entrance into the Waseda University Graduate School, a thesis on a scientific and efficient approach to Japanese reading was decided upon.

It was only after further research into the theory and methodology of language pedagogy--including reading--that a clear presentation was possible. This is only a beginning, however, to a complete, linguistically oriented course in Japanese reading, on which the author is currently working. In the meantime it is hoped that this introduction to the problem, with an effective solution, will start many on the way to control of one of the world's most difficult writing systems.

The Publishers

ACKNOWLEDGMENT

I am deeply indebted to the following friends for their part in enabling me to complete this work: Professor Charles C. Fries, Professor Motoki Tokieda, Professor Robert Lado, Professor Howard P. McKaughan, Professor Robert J. DiPietro, Professor Charles W. Kreidler, Professor John N. Stalker, Professor Donald M. Topping, Professor Floyd M. Cammack, Mr. Shiro Saito, Mr. Hiroshi Kubo, Mr. Kooichi Kitano, Mrs. Adele Jensen, Miss Robin Jensen, and many other friends and members of my family.

Dale P. Crowley

Hilo, Hawaii

TABLE OF CONTENTS

Page

FOREWORD ii

ACKNOWLEDGEMENTS iii

LIST OF TABLES v

PART I. READING AND LINGUISTICS

Chapter

I. THE RELATION BETWEEN READING AND LINGUISTICS 2

II. THE LINGUIST'S VIEW OF READING 16

PART II. JAPANESE READING AND LINGUISTICS

III. JAPANESE READING--THE ORTHOGRAPHY 39

IV. JAPANESE READING PEDAGOGY 56

PART III. A READING TEXT FOR JAPANESE

V. SELECTION OF MORPHOGRAPHS AND WORDS FOR THE READING TEXT 73

VI. DEVELOPMENT OF THE READING LESSON MATERIAL 83

VII. INTRODUCTORY READING LESSONS 97

APPENDIX 192

BIBLIOGRAPHY 197

LIST OF TABLES

Table Page

1. Distribution of Morphographs within the 1850 Standard Characters 51
2. Distribution of Morphemes within the 1850 Standard Characters 52
3. Sample of Alphabetical Arrangement of Morphemes Represented by Morphographs 74
4. Sample Morphograph Data Card 77
5. Sample Page of Morphograph-Morpheme-Word Frequency Data 79
6. Index of Phoneme sequences and Morphographs Used in the Exercises 84
7. Sample Exercise 92
8. Romanized Version of Exercise One 95
9. English Translation of Exercise One 96

PART I

READING AND LINGUISTICS

CHAPTER I

THE RELATION BETWEEN READING AND LINGUISTICS

It might be considered unusual for a linguist to devote time to the subject of reading, especially such a seemingly unscientific system as Japanese reading. An approach to the problems of learning and teaching Japanese reading can be justified, however, if we proceed from a major emphasis on some of the principles of structural linguistics; namely, the primacy of speech in all systems of language representation, the existence of discoverable patternings in those systems, the significance of contrast inherent in them, and possibility of describing them in an orderly, scientific fashion.

As background for this writer's proposals in Japanese reading pedagogy he will bring together discoveries and knowledge in three disciplines--structural linguistics, the development of Japanese orthography, and the psychology of learning. Obviously, these fields are so vast, and interrelationships between them so complex that deliberate efforts must be made to limit discussion of otherwise pertinent material, assuming the reader's familiarity with it.

Justification for the thesis, and reasons for this writer's involvement in the subject of Japanese reading pedagogy follow then, in this chapter. Introducing parents to Bloomfield's *Let's Read,* Robert C. Pooley said, "Anyone who offers society a method by which this fundamental task [reading] may be performed effectively and economically is surely entitled to a respectful hearing and a period of trial in which to substantiate his claims in actual use."[1]

1.1 The Status of Reading in Language

That the student of applied linguistics should propose a thesis on the teaching of reading Japanese is justified first by the fact that reading is one of the four recognized language skills, and that the principles advanced by structural linguists can and should be applied to the development of that skill.

1.1.1 One of the Four Language Skills

The four language skills are hearing, speaking, reading, and writing. Essentially, reading is an act of decoding language signals (graphic), as hearing is of decoding language signals (auditory). Fries wrote:

> Learning to read (as set forth in Chapter Four) is not a process of learning new or other language signals than those the child has already learned. The language signals are all the same. The difference lies in the medium through which the physical stimuli make contact with his nervous system. In "talk," the physical stimuli of the language signals make their contact by means of sound waves received by the ear. In reading, the physical stimuli of the same language signals consist of graphic shapes that make their contact with his nervous system through light waves received by the eye. The process of learning to read is the process of transfer from the auditory signs for language signals which the child has already learned, to the new visual signs for the same signals.[2]

Language communication consists of meanings, systems of symbols to represent those meanings and media through which the symbols can be transmitted from the communicator to the "communicatee." Visual as well as auditory language skills meet this description of communication and so must be considered within the realm of the linguist's interest and attention.

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[1] Robert C. Pooley, "Introduction to Parents," Let's Read, ed. Leonard Bloomfield and Clarence L. Barnhart (Detroit: Wayne State University Press, 1961), p. 5.

[2] Charles C. Fries, Linguistics and Reading (New York: Holt, Rinehart and Winston, Inc., 1963), p. xii.

1.1.2 Reading Embraces Some Structural Linguistic Principles

Structural linguists see significant forms and groups of forms, operating in definite patterns of contrast, all constituting a code which can either be encoded from meaning to shape (phonetic or graphic), or decoded from shape to meaning. Such forms, groups of forms, and contrasts can be found in all the writing systems, as well as speech systems, in use by man today, the graphic shapes being merely substitutes for phonetic shapes. Moreover, the patterns and significant contrasts can be described and presented scientifically. These features of graphic communications systems certainly qualify them as genuine areas of language.

It becomes grossly unrealistic, therefore, for anyone to dismiss instruction in reading from a language program on the grounds of the primacy of speech in language.[3] There is spoken language, and there is written language, but both are language. As modern structural linguists have made clear, and as will be argued later in this thesis, speaking and hearing are indeed the primary skills, but secondary skills do exist.

This writer must therefore reject the common slogan, "Language is speech, not writing,"[4] since, as already pointed out, writing as a system of structured representation shares some of the characteristics commonly ascribed to language. Writing is no more the sum total of language than vocal sounds are the sum total of language, but both are parts of the whole system of human meanings and representations.

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[3] William G. Moulton, "Linguistics and Language Teaching in the United States 1940-1960," Trends in European and American Linguistics, Occasion of the Ninth International Congress of Linguists (Utrecht: Spectrum Publishers, 1961), p. 86.

It is clear, therefore, that reading and writing fall within the discipline of structural linguistics, and that structural linguistics has much to offer toward a sound rationale and methodology for teaching them.

Japanese reading pedagogy, the specific goal of this thesis, can be made more effective if approached from the standpoint of structural linguistics. When reading materials are developed to teach speech patterns and to feature frequent, significant graphic contrasts as well as synchronic correspondences between grapheme and sound, the result is a course that is high in reinforcement and transfer potential; a course that can be utilized at an early stage in the audiolingual program. In short, patterning in Japanese orthography is more closely related to patternings in Japanese speech than commonly thought; these are the relationships that can and must be exploited to great profit in a total language learning program.

1.2 Imperatives in Reading

There is practical and more basic justification for the linguist's interest in reading--the very real necessity for people to read the languages they speak, plus the accompanying demand for carefully developed texts and programs for non-Romanized languages.

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[4] Ibid., p. 86.

1.2.1 Reading Skill is Imperative

A person who cannot read the traditional orthography of a language that he speaks is illiterate in that language. Literacy is one of the practical goals of structural linguistic effort. Citing speech as the primary goal and ignoring the visual skills is unrealistic and impractical.

Yet, as far as Japanese is concerned, a very common attitude (popular in religious and secular circles as well) has been that learning to speak the language alone presents a sufficiently difficult task; learning to read it is unreasonable, not worth the effort, and probably unnecessary after all. But target language illiteracy should be frowned upon, not encouraged.

Some have clung to the hope that in their lifetime the Japanese would adopt Romanization. Many have assumed that a person's control of spoken Japanese had nothing to be gained from an ability to read it. But those with a more sensible approach have undertaken a study of Japanese reading with varying degrees of success. At any rate, there are in the world many fluent speakers of Japanese (and of other languages with difficult writing systems) as a foreign language who remain illiterate in that language because of wishful thinking or unsound theory.

This writer disagrees, therefore, with one of Bloomfield's early statements, "Where the mode of writing is very difficult--that is, where its correspondence with spoken language is intricate and very different from what we are used to--as in Chinese or Japanese, this is a major task and should not be undertaken before one has mastered the language."[5]

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[5] Leonard Bloomfield, Outline Guide for the Practical Study of Foreign Languages (Baltimore: Linguistic Society of America, 1942), p. 8.

The modification suggested here is that since the ability to read is imperative, an early introduction of controlled reading material in Japanese will reinforce language learning, and should be utilized. The crux of the thesis is the control of such reading materials.

1.2.2 Better Reading Texts are Imperative

Even the most solidly oriented primacy-of-speech language teacher uses texts. The need for visual reinforcement is recognized by virtually all linguists, so that language texts in both phonemic (or nearly so) and traditional orthographies are assured. This writer's interest in reading pedagogy is justified therefore, both because of the general use of language texts and because of the need for better texts in traditional orthographies.

Pedagogically minded linguists can well emulate Bloomfield who applied his structural theories to the actual development of a linguistically sound English text for the teaching of reading to children--a text which combined the presentation of speech patterns with writing patterns.

1.2.3 More Well-Rounded Language Programs Are Imperative

As far as Japanese is concerned, a linguistically sound reading program will clear up perplexities of homonymy which all students of the language face in speech. Chinese characters, responsible for most of the homonymy in the spoken language (see 3.2.2) become aids in the discrimination and understanding of the morphemes they represent.

Moreover, when the student first sees the mixture of Chinese morphographs and Japanese syllabic characters that are used to write the language, he gets an even clearer picture of the structure of Japanese, since the combined use of the two writing systems vividly illustrates word classes, inflectional endings, and syntactical slots.

A text in the conventional orthography will also add variety and interest to the total language program. Language teaching should capitalize on the incentive all students have to read signs, newspaper headlines, book titles, etc., in the target language. In making a breakthrough even to that small area of language, the possibilities are opened to many more effective reinforcements.

In short, and in conclusion to this section, the traditional orthography used to represent Japanese speech must be learned by the individual who intends to be effective in Japanese society. Sooner or later the student will recognize the urgency of acquiring a reading skill, and the need to study from a text. A text based on structural linguistics and tied into the audiolingual program would make possible an earlier, more productive, and more enjoyable breakthrough in reading the language as it is traditionally written. The introduction of a sample of such texts is one of the goals of this thesis.

1.3 Linguists' Interest in Reading

In order to put this thesis in proper perspective we must apprise ourselves of the agreement, as well as differences of opinion, among scholars on the subject of reading. The following is a brief summary of some of the prevalent attitudes, showing how they do (or do not) support the basic principles of foreign language teaching, and how they have given rise to controversy.

1.3.1 Differences of Viewpoint

We can safely say that the oblique remarks that Professor

Carroll made about linguists' involvement in language teaching represent the feelings of many educators:

> It is true that an inspection of recent educational literature will show little evidence that educators at large have been signally influenced by the pronouncements of linguistic scientists. In writing on the question of applying linguistics to the teaching of fundamental language skills, linguists have frequently made statements, like the one above quoted from Bloomfield, which will seem extreme and dogmatic to many educators. . . . It is also true, however, that at least a few leaders of educational thought have arrived at some of the same conclusions about the teaching of language arts as have linguistic scientists like Bloomfield and Fries, perhaps somewhat independently of the latter.[6]

Some of this kind of attitude can be explained in part by a lack of sympathy or understanding, or both, for the linguist's view of language and language teaching. The differences are more real than a mere lack of appreciation, however. Professor Carroll and other educators no doubt feel that some linguists have overstated their case with ideas such as "Writing is not language."[7] Indeed, and educators have not been unaware of the situation, some structural linguists have been concentrating on the lingual forms of language representation almost to the exclusion of the graphic forms.

Nevertheless, aside from some perhaps unwise statements, and inevitable misunderstanding, structural linguists have made their point that the primacy of speech had been obscured for many centuries by undue attention on visual externals, and that the time had come for more accurate research and application on the primary form of language.

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[6] John B. Carroll, The Study of Language (Cambridge: Harvard University Press, 1959), p. 142.

[7] Samuel E. Martin, Language Study Techniques (New Haven: Yale University, 1951), p. 3.

This new, more objective approach, and more valid as far as the linguist was concerned, gave rise to another controversy--a basic difference in terminology. The educator prefers to call hearing, speaking, reading, and writing language arts.[8] The linguist, on the other hand, insists that they are not in any sense an art, possessed by only a few in a restricted field of accomplishment, but skills, possessed by everyone with normal intelligence and instruction.

Another interesting and somewhat ironic aspect of the controversy is due to the linguist's enthusiasm for "scientific" orthographies--those with a one-to-one (or nearly so) correspondence between phoneme and grapheme. Eventual reading and writing of languages whose graphic systems are somewhat "scientific," and similar to that of the source language is assumed at the outset. But a different, often strong, position is sometimes taken toward target language literacy when the orthography of the target language is radically different from that of the native language of the students--a position of indefinite postponement of reading and writing skills, total neglect of them, or even disapproval.

1.3.2 Linguists' Roles in Reading Pedagogy

Several centuries of good advice by scholarly educators on the learning and teaching of reading have preceded the contributions of modern structural linguists.[9] The best possible course now toward a better understanding between educators and linguists on the teaching of language skills is a genuine effort by linguists to demonstrate the effectiveness of their theories in actual language learning situations. This has been the case with many linguists. Thus considerable attention was given to the visual skills by Nida in his Learning a Foreign Language;[10] Brooks listed reading as one of the four language skills, and devoted many pages to it;[11] and Lado included chapters on both reading and writing in his newest book, Language Teaching.[12]

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[8] Carroll, pp. 141-168.

[9] Fries, pp. 216-222.

Bloomfield's contributions, acceptable to many linguists and educators alike, help toward the clarification of reading theory and methodology. An account of his original interest in reading is given by the eminent educator, Clarence L. Barnhart:

> Twenty-three years ago Leonard Bloomfield handed me a copy of his reading system from a file drawer in his study to use in training my son to read. Bloomfield told me that he had devised the system because the methods used in the schools were non-scientific in nature and ignored the fundamental principles of the scientific study of language developed during the last 150 years. He felt that a linguistic system of teaching reading would be of great advantage to both teacher and pupil.[13]

Bloomfield's work was completed in the late 1930's, published in part in 1942,[14] and in full as the book Let's Read in 1961.

There is indeed much recent, enthusiastic interest by linguists in reading. In January, 1963, the "Winter Study Group on Reading" was held at Indiana University, and was attended by several well-known linguists as well as educators and psychologists. The result of the study group was "Seven Statements about the Teaching of Reading."[15]

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[10] Eugene A. Nida, Learning a Foreign Language (2nd ed. rev.; Ann Arbor: Friendship Press, 1957), pp. 41-50.

[11] Nelson Brooks, Language and Language Learning (New York: Brace and World, Inc., 1960), pp. 107, 122-133.

[12] Robert Lado, Language Teaching (New York: McGraw-Hill, Inc., 1964), Part II, Chapters 9 and 10.

[13] Clarence L. Barnhart, "The Story of the Bloomfield System," Let's Read, ed. Leonard Bloomfield and Clarence L. Barnhart (Detroit: Wayne State University Press, 1961), p. 9.

[14] Leonard Bloomfield, "Linguistics and Reading," The Elementary English Review, XIX, No. 4 (April, 1942), pp. 125-130, and XIX, No. 5 (May, 1942), pp. 183-186.

Shortly thereafter Professor Fries' book, Linguistics and Reading, was published. Aware of the allegation that structural linguists have been forced to display interest in the literary skills in order to defend themselves against educators' charges of lack of interest, Fries calls the works of Pike, Bloomfield, and others to the attention of his readers:

> Kenneth L. Pike's Phonemics: A Technique for Reducing Language to Writing (University of Michigan Press, 1947) seems to be known only to linguists and has not been listed in the bibliographies of the materials concerning reading. Leonard Bloomfield's article "Linguistics and Reading" is listed in the bibliographies, but the few comments that have been made upon it demonstrate that it has not been understood.
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> . . . .
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> Those dealing professionally with educational problems quite naturally think that the linguist's field of central activity is very remote from that of those who deal with the process of reading. They forget that the final deciphering of many types of ancient writing was achieved by linguists, that the historical study of language has rested upon and must rest primarily upon written evidence, and that the historical linguist has had to determine the precise relations between the graphic signs and the language itself. The linguist, especially the historical linguist, has also had to learn to read more varieties of "writing" than perhaps any other type of scholar. Unfortunately his experience and knowledge have not been a part of that brought to bear upon the problems of teaching and learning reading.[16]

A very perceptive statement displaying linguists' involvement in both oral and visual language skills, and one with which this thesis agrees heartily, comes from a linguist working in the Philippines:

> A reasonably satisfactory mastery of the oral language should precede the introduction of reading and writing skills. This in no sense detracts from the importance of reading and writing, as some people imagine from an ill-founded interpretation of the words "sec-

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[15] Appendix, p. 193.

[16] Fries, pp. 32-33.

> ondarily derived system." Linguists are well aware of the importance of communication and the vistas opened up by a written form of the language, which has a permanence and stability without which the collection of data, the effect of history, and the understanding of complex relationships are all but impossible. Whenever we find a human society without a writing system, we find a society living far below the level of human potential. It is to exploit the undeniable advantages of written communication that the linguist seeks when he postpones the written symbolization until the basis of communication, the language system, is at least partially mastered. In the beginning, writing must wait on language so that it can later serve the purposes of language efficiently to increase linguistic and therefore cultural experience.[17]

The practical outcome of structural linguists' interest in the literary and visual skills has been the publication of countless effective language textbooks, designed for teaching English as a foreign language, for teaching foreign languages to speakers of English, and for teaching illiterates how to read and write their own languages. The development of such texts has depended upon the linguist's unique understanding of the primacy and structure of spoken language, and probably would never have been accomplished by the traditionally oriented "language arts" educator. Linguistic structuralism and its proponents have thus made their impact on the learning and teaching of the visual skills in language, and the goals of this writer's thesis are further strengthened by it.

1.4 The Thesis

The goal of this thesis is the development of introductory materials which are scientific, linguistically oriented, and instructionally efficient. The principle of the primacy of speech, acknowledged at the very outset, will provide the main stimulus for relating the instructional material to the audiolingual program. Two basic premises of the discussion are that the audiolingual program can be utilized to teach Japanese reading, and conversely, that the reading program will reinforce the audiolingual program. This positive transfer from auditory skills to visual, and vice versa, will be an important strategy as we work toward the goal. By no means is this thesis a case for learning to read Japanese apart from the audiolingual program, or without a good oral-aural control of the language.

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[17] Fe R. Dacanay, Techniques and Procedures in Second Language Teaching (Philippine Center for Language Study, Monograph Series, Number 3; ed. J. Donald Bowen; Quezon City: Phoenix Publishing House, 1963), pp. 304-305.

We are interested rather in the development of a text based on structural analysis of both the morphemes and graphemes of Japanese inasmuch as they demonstrate significant auditory-visual correspondences. Such relationships between sound and graphic patterning in modern Japanese will be considered crucial, and instructional material will feature these relationships in minimal contrast pattern drills (graphic as well as phonemic) designed to augment the learning of both the spoken and written languages. Such graphic-morphemic substitutions in minimal contrast pattern drills, developed for the first time in Japanese, will illustrate the structure of both the spoken and written languages as well as help establish more quickly oral-visual habits of association, that is, fit.

Attention will be called to the fact that the primary function of the Chinese characters used in Japanese writing is that of signalling phoneme sequences, not ideas. Oral reading will therefore be stressed, so that through simultaneous hearing and reading of the exercises the translation of graphemes into sounds and sounds into meaning will become increasingly fluent and automatic.

With regard to the syllabaries, reading control of them is presupposed in the suggested program. They should be mastered at the outset as basic to any study of Japanese reading. The syllabaries are not extremely difficult, and fit is quite consistent.

The proposed text will present Japanese reading from a synchronic viewpoint. We are not interested here in the historical origin of Chinese character writing, nor in its graphic development through the centuries.

Neither is writing one of the goals in the initial reading program. Many hours spent in analyzing the characters and learning their strokes, although admittedly an aid to recognition, will affect oral progress adversely. Writing is the fourth linguistic skill, and should be taken up after a measure of reading skill has been achieved.

In conclusion, the initial attack will be limited to establishing a beachhead. A complete presentation of every aspect of Japanese orthography is far beyond the purpose and scope of this thesis. A limited, controlled, and well-defined goal has been found to be psychologically sound in all learning. The achievement of such a goal is anticipated by student and teacher alike, and the beachhead thus established becomes the new starting point for broad, general mastery.

We will discuss and apply research and discoveries in the fields of reading in general, and English reading in particular insofar as such knowledge might aid us in our problem of Japanese reading pedagogy. Many of the arguments presented already in this introduction will underlie the entire thesis, and some will be considered in greater detail.

CHAPTER II

THE LINGUIST'S VIEW OF READING

Our interest in arriving at a correct view of the nature of the reading process centers around our goal of teaching and learning to read conventional Japanese orthography. It will therefore be helpful to amplify some of the views and disagreements among certain scholars on the subject of reading.

2.1 Definitions and Descriptions of Reading

To some educators (Carroll, for example) reading is one of "the language arts."[1] On the other hand, from the linguist's point of view, as aptly expressed by Fries, reading is a skill. In Linguistics and Reading Fries prefaces his description of reading by asking the following question:

> What precisely must such a child learn, in addition to his understanding and producing "talk," in order to "read" materials that also lie within the range of his linguistic and social-cultural experience?[2]

Fries' answer to this question, a classic in objectivity, states that reading and hearing are merely parallel skills, different only in the physical medium:

> The process of receiving a message through "talk" is a responding to the language signals of his native language code--language signals that make their contact with his nervous system by sound vibrations through the ear. The process of getting the same message (the same meanings) by "reading" is a responding to the same set of language signals of the same language code, but language signals make

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[1] Carroll, Chapter 6, pp. 140-195.

[2] Fries, p. 199.

> their contact with his nervous system by *light vibrations through the eye.* The message is the same; the language code is the same; *the language signals are the same* for both "talking" and "reading." The only essential difference here is the fact that in "talk" the means of connection to the human nervous system consists of patterns of sound waves stimulating nerves in the ear, but in "reading" the means of connection to the human nervous system consists of patterns of graphic shapes stimulating nerves in the eye. All "writing" is the substituting of patterns of sound waves that have been learned as representing the same language signals. One can "read," insofar as he "can respond" to the language signals represented by patterns of graphic shapes as fully as he has already learned to respond to the same language signals of his code represented by patterns of auditory shapes.[3]

Fries then, regards both graphic sequences and phonetic sequences as language signals, and graphic sequences as *substitutes* for phonetic sequences. With respect to the relative importance of the two as language signals he further states: "Contrary to ordinary belief our writing represents *less* of the language signals than does speech."[4]

These concepts, basic in our approach to Japanese reading, are reflected in the descriptions of other linguists. Lado wrote: "To read is to grasp language patterns from their written representation."[5] Gudshinsky stated: "Reading is the process of transposing written language to spoken language."[6] Dolch, another reading specialist, makes various interesting comments on the nature of reading, ranging from simple observations to more stylized concepts: "Reading is . . . recognizing most of the words,"[7] and "Reading is thinking and feeling about ideas suggested by printed matter."[8] Gray, another expert in the field, emphasizes the role of meaning and pays less attention to the aspects of habit in responding to visual stimuli.[9]

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[3] *Ibid.*, p. 119.

[4] *Ibid.*, p. 206.

[5] Lado, *Language Teaching*, p. 132.

[6] Sarah Gudshinsky, *Handbook of Literacy* (Norman: Summer Institute of Linguistics, 1960), p. 2.

[7] Edward William Dolch, *Teaching Primary Reading* (Champaign, Illinois: The Garrard Press, 1960), p. 34.

The view of reading as a skill, not an art, is fundamental to a proper approach by both the teacher and the learner of reading. Too much of the "esthetic" and "semantic" concepts underlying a reading program, whether native language or foreign, will certainly tend to obscure both the goals and the way to achieve the goals of the program. If we subscribed to the "art" and "ideational" views of reading in our approach to Japanese reading, we would soon embrace the "ideograph" fallacy, that the primary function of the characters is to elicit meanings. Fries' descriptions of the reading skill satisfy us in terms of both pedagogical techniques and goals.

The development of writing as a kind of language symbolization is traced for us by Hockett.[10] His conclusion is that writing symbolizes speech sounds, which in turn symbolize meanings. Even within the same language different symbolization can signal the same language units. 東京、, とうきょう, トウキョウ, and Tookyoo all symbolize the same phonemes and morphemes to the reader of Japanese. A phoneme is a phoneme and a morpheme is a morpheme whether spoken in the air or written on paper by any system of orthography; whether stored in the mind, on tape, or in a book.

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[8] Ibid., p. 38.

[9] Fries, pp. 115-116, quoting The Teaching of Reading, Part I of The Thirty-sixth Yearbook of the National Society for the Study of Education (Bloomington, Ill.: Public School Publishing Co., 1925), pp. 25-28.

[10] Charles F. Hockett, A Course in Modern Linguistics (New York: The MacMillan Company, 1958), pp. 542-546.

2.2 Specific Controversies in Reading Pedagogy

A skill so universally important as reading is certain to cause much controversy. How best to teach it has been argued for many centuries, and frequently antagonists have embraced such diametrically opposed views that they would seem almost impossible to harmonize.[11] For the most part, however, controversies on reading can be traced to a few basic questions: (1) Is writing and printing a totally separate phenomenon of communication, or is there a relationship between spoken and written language? (2) Are written words to be treated as wholes (as Chinese characters must be), or as a combination of small parts? (3) Should reading be viewed as developmental; that is, do adults read differently than children as they grow older, or are the same techniques used in beginning reading used throughout life? (4) Is writing a more difficult skill to learn than speaking, or vice versa?

2.2.1 Relationship Between Spoken and Written Language

The most crucial question is probably the first. Many have maintained that reading is a totally new skill that a person must learn, sometimes even before learning to speak a particular language. Brooks, on the other hand, insists that oral-aural pedagogy precede reading and writing.[12]

The common notions that certain languages are or are not "phonetic," that letters and words "have sound," and that the student must "sound out words," erroneously imply that writing preceded speech, and that the marks on the page actually possess intrinsic sound values from which speech has been derived. Related is the idea that a person learning to read (as opposed to a person in later stages of reading control) might frequently and profitably attack lexical items not already in his oral control.

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[11] Fries, Chapter I, pp. 1-34.

[12] Brooks, p. 140.

Bloomfield vigorously opposed the practice of looking at a segmental grapheme, remembering "its sound," and then pronouncing the phoneme in isolation. These, and other unnatural, non-language exercises (which Bloomfield called "stunts"[13]) of the phonics approach can be traced to this kind of overemphasis on the role of graphic representation.[14]

Rudolph Flesch's error, a reaction to word-method pedagogy, stemmed from the notion that segmental graphemes "have" sounds, that children can memorize those sounds, and that they can figure out (like a puzzle) the sound of a whole word by putting the sounds of the individual letters together.[15] It is somewhat paradoxical that in claiming to emphasize the relationship of speech sounds to writing, the phonics approach has actually disclaimed it in having children practice language skills by pronouncing phonemes in non-speech ways.

2.2.2 Word Method vs. Phonics Approach

The second question stems from the discussion of the foregoing paragraph, and continues to be the source of much controversy. While

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[13] Leonard Bloomfield and Clarence L. Barnhart, Let's Read (Detroit: Wayne State University Press, 1961), p. 28.

[14] Donald D. Durrell, Improving Reading Instruction (New York: Harcourt, Brace & World, Inc., 1956), p. 244.

[15] Pooley, p. 5.

Bloomfield opposed the notion of pronouncing isolated sounds represented by individual graphemes and combinations of graphemes, he insisted that those sounds be taught by contrast; that is, as they were seen and heard contrasting with each other in similar words (minimal pairs). He taught reading by whole words, but did not embrace the so-called word method of reading, since he insisted that the learner be aware of the significance of the graphemic parts of words.[16]

Dolch also gives us very good advice on this point:

> The trouble with teaching sounding in the very beginning is just that it teaches the habit of looking at letters instead of at words as wholes. . . . In short, beginning with sounding teaches a very slow, laborious method of word-recognition. . . . The modern method of reading is, therefore, a look-and-say method, with the child looking at the whole word. That method continues for some time. Sooner or later, however, we wish to begin laying the foundation for the sounding attack that will be needed later on.[17]

> We must first establish the habit of looking at words as wholes, and then keep this habit regardless of what we do about sounding.[18]

The principle of the primacy of speech is a key factor in Dolch's understanding of reading pedagogy: "We must emphasize again that phonic-attack is used only for the recognition of a word already known by sound," and "The phonic-attack is used only for the recognition of a word already in the hearing vocabulary."[19]

In developing this inductive (words-first-phonics-later) approach to a more refined degree in his "spelling-pattern" theory, Fries points out its very close relation to the word method. It is apparent that what

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[16] Bloomfield and Barnhart, p. 29.

[17] Dolch, p. 268.

[18] Ibid., p. 269.

[19] Ibid., p. 296.

Dolch and Fries are talking about is practically the same thing:

> Perhaps at this point those familiar with some of the common methods of teaching reading would insist that this approach through the spelling-patterns as a whole, rather than through individual isolated letters, is really an example of the much debated "word-method." And, in a way, they would be correct. The spelling-pattern approach, learning to respond to the contrastive features that separate and identify whole word-patterns is indeed a "word method."[20]

The word method, in its extreme, is simply teaching (as well as learning) to recognize each word on the page without any recourse to any phonetic or phonemic realities that might be represented by individual graphemes--in much the same way that reading Chinese has been characterized.

Carroll's evaluation of the relative merits of the methods of Gray and Bloomfield is helpful:

> From a technical standpoint, Gray's discussion could have been improved through closer attention to phonetic and orthographic facts. In matters of detail, a linguist could have stated much more accurately the kinds of habits and skills which the reading student needs to develop in order to recognize new words. Apart from this, the major distinction between the views of Gray and Bloomfield seems to be that the former wishes the child to acquire phonetic word-analysis skills by generalizing from his experience in learning words as wholes, while Bloomfield is willing to present at least some of the bare facts about phonemic word analysis in the earliest reading lessons. While Gray may scorn Bloomfield's approach as "old-fashioned," it is possible that a partially alphabetic approach, seasoned with refinements contributed by linguists and psychologists, may have considerable merit.[21]

2.2.3 Children's Reading and Adults' Reading

With respect to the third question Bloomfield has stated succinctly:

The adult's instantaneous step from the black marks to the "idea"

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[20] Fries, p. 201.

[21] Carroll, p. 148.

> is the result of long training. To expect to give this facility directly and without intermediate steps to the child is exactly as though we should try to teach the child higher mathematics (which solves complicated problems with power and speed) before we taught him elementary arithmetic.[22]

Good readers, we are told, can get meaning directly from the page with absolutely no conceptualization of the sound represented by the orthography. Some educators, failing to take into consideration the fact that such readers have become so only after thousands of hours of practice, have insisted that children can learn to read as adults do in adulthood. These "ideational" methods of reading instruction do not seem valid and were opposed by Bloomfield.[23]

2.2.4 Relative Difficulty of Oral and Visual Skills

Finally, some controversies on reading instruction have been intensified by the notion of some that reading is a more difficult skill than hearing and speaking. The linguist insists that the child having learned to understand and respond to spoken language has achieved a far more difficult skill than the one he will achieve in learning to read and write.[24] The answer to this controversy might lie in the fact that children are obviously equipped to do what adults can rarely achieve--learn a language perfectly. On the other hand, both adults and children, given sufficient time, can achieve fair control of reading and writing any orthography.

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[22] Bloomfield and Barnhart, p. 83.

[23] _Ibid._, pp. 30-33.

[24] Fries, p. 112.

2.2.5 Conclusion

There are no easy languages, language skills, or pedagogical techniques. Acquisition of any language skill by any method is difficult, and discussion of the best way to attack teaching and learning problems is thus certain to arouse controversy.

But these are problems of relative difficulty, and comparatively easier ways to attack such problems have always been of interest to the educator and scientist alike. Bloomfield and Fries, on the basis of certain principles and propositions of structural linguists, have pointed out the relative efficiency of certain techniques of reading pedagogy. This is not to say that their methods of teaching English reading will result in easy learning, nor that the proposed methods of this writer in teaching Japanese reading will result in easy learning either. But we must admit the existence of, find, and demonstrate more efficient and economical teaching methods. Every method has a point of diminishing returns; pedagogical linguists are still finding methods of less diminishing returns in language skills pedagogy.

2.3 An Analysis of the Reading Process

What happens when a person reads? Is there any real difference in the process of reading between, for example, English and Japanese? Is there any knowledge that we might gain from an analysis of the reading process itself that might be profitably applied in reading pedagogy? Is it conceivable, since anyone can learn to read in a relatively short time, that there even exist profound phenomena in the reading process? Might the phenomena be so simple that they have eluded us?

These are the questions for which we want to find answers.

Having defined writing as visible graphic representations of invisible auditory speech, we can say that reading is merely the same process in reverse--decoding instead of encoding.

When a writer writes, he engages in the act of speech either audibly or internally, and he translates that speech into its graphic counterpart. When the reader reads he translates the graphic code back into speech patterns, either audibly or internally.[25] (The well-known exceptions to this are the cases where people have learned to communicate with writing and sign language without the aid of audial and vocal faculties.)

It follows then, that all writing systems (except picture writing) are phonetic systems. However "imperfect," "irrational," "strange," or "unphonetic" the symbolization may be, the symbols stand, nevertheless, for the phonemic sequences of the language, and the proof is that when people read aloud they read the language--not parts of it--with all its phonetic and grammatical structure, always supplying the features not indicated by the graphic symbolization. *The system may be characterized as segmental, syllabic, or logographic, but it is still phonetic because it represents speech sounds to the reader.*

Bloomfield states positively, "The task of the reader is to get *sounds* from the written or printed page,"[26] and "The great task of learning to read. . . consists in learning the very abstract equation: *printed letter = speech sound to be spoken.*"[27]

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[25] Leonard Bloomfield, *Language* (New York: Henry Holt and Company, 1950), p. 285.

[26] Bloomfield and Barnhart, p. 31.

[27] *Ibid.*, p. 36.

What then are the characteristics of systems of graphic representation, the printed letters of which, according to Bloomfield, equal speech sounds to be spoken?

2.3.1 Symbols are Arbitrary

Historical reasons may be produced for the shape of graphic symbols and why they are used to represent certain sounds, but ultimately there are neither rational nor philosophical explanations. The only explanation is convention--people have decided and agreed that certain graphic shapes will symbolize certain sounds and sequences of sounds in spoken language. This is true, as we have already pointed out, for the "difficult" orthographies as well as for the "easy."

The complexity of the symbol has nothing to do with its function, in spite of the widespread but unjustifiable notion that simple symbols have correspondence with sound while complex symbols represent ideas. (There are a few Chinese characters that are simpler than some Roman letters!) The readers of all written languages are "getting" sounds from the written or printed page. Even so-called word writing, such as Arabic symbols for numbers which speakers of many languages see the same but read differently, evokes an oral response to the graphic stimuli.[28]

2.3.2 Symbols are Decoded Automatically

One of the criteria and evidences for automaticity in the hearing-speaking skills is that the form, or phonetic shape, of the speech sinks below the threshold of attention. The same situation, but more complex, prevails in the reading-writing skills.

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[28] Ibid., p. 22.

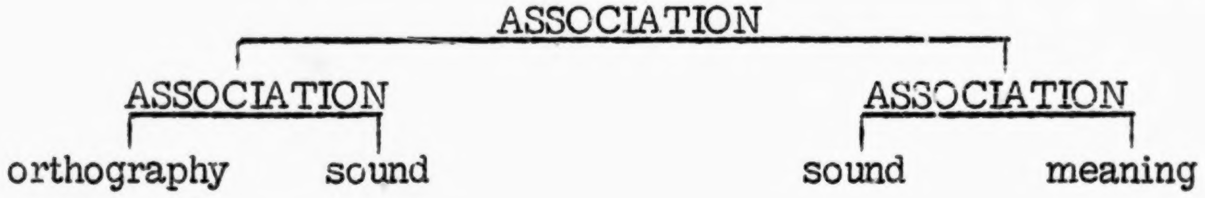
As the mature reader reads, two systems of symbolization sink below the threshold of attention--the graphic representation of sounds plus the phonetic (vocalized or internalized) representation of the meanings, (or content). Writing as a system of secondary representation for meaning, and sound as a system of primary representation for meaning are functioning simultaneously, although the reader is aware only of what he is reading--the content.

Fries calls this the "Stage of 'Productive' Reading," and has described it excellently.[29] Again, we must remind ourselves that this is an accurate description of the reading process of the reading of all languages, regardless of the complexity of the orthography.

2.3.3 Dual Symbolization's Hierarchical System

A writer encodes from meaning to sound (oral or silent) and then from sound to orthography. The reader decodes from orthography to sound (oral or silent), and then from sound to meaning. Bloomfield's scientific reading methodology, as presented by Robert C. Pooley, recognized and utilized this phenomenon.[30]

It is at once apparent that there are three systems of associations functioning in the act of reading--one between orthography and sound, one between sound and meaning, and one, the hierarchy of association, between the two basic systems:



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[29] Fries, p. 205.

[30] Pooley, p. 5.

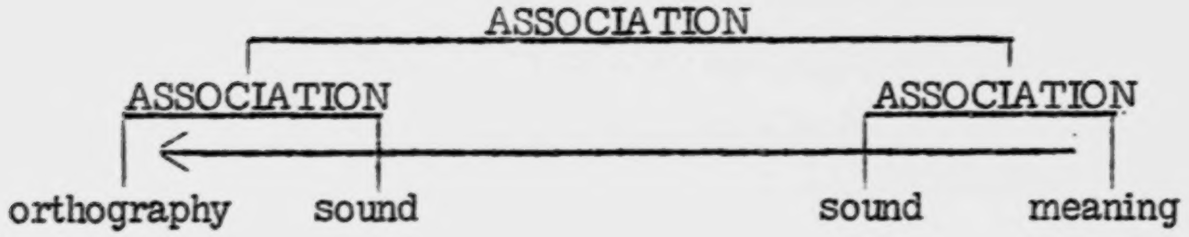
It would be absurd to propose that in a serious attempt at language communication the orthography-sound association skill might be learned independently of the sound-meaning skill, and then merged at a later date to complete the skill of reading. (As a matter of fact, Dr. Howard McKaughan has cited examples of Indian children learning to "read" Spanish, and Maranao children learning to "read" Arabic with no comprehension at all. In the same way one might learn to "read" the Scriptures in Hawaiian quite fluently, apart from any intention to understand them.) Reading is an intrinsically linguistic skill. It must not be separated from any of its component aspects. The reader of the orthography of any language participates in a highly complex system of representations and associations which he learns by bringing the component aspects into cooperation with each other.

2.3.4 See-Say-Think Sequence

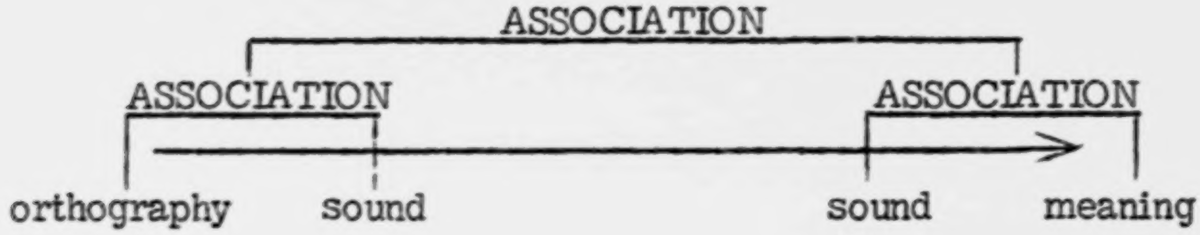
Implied already in this thesis is the correct sequence of decoding which prevails during the act of reading. Linguists are certain, because of the nature of symbolization which is basic to their science, that the sequence is, as some elementary school educators clearly put it, "see-say-think."

When people talk it is intended that meaning is to be elicited from the sounds; when people write it is intended that sounds will be elicited from the graphemes, and that meaning, in turn, will be elicited from the sounds.

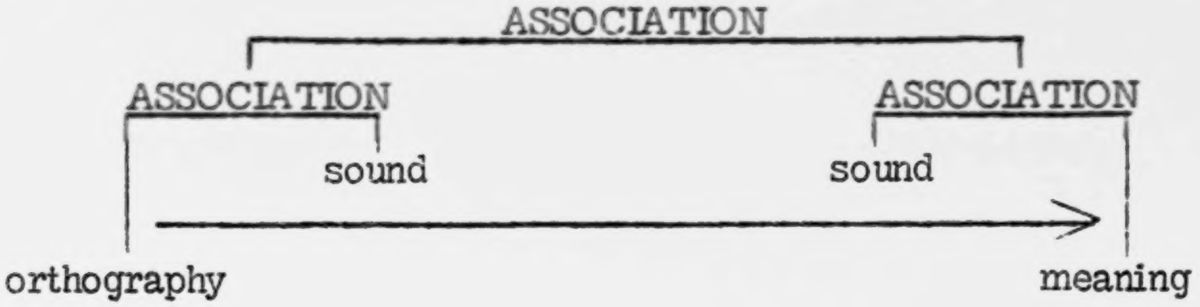
The process from meaning to orthography, using our chart on the previous page is:


ASSOCIATION
ASSOCIATION
ASSOCIATION
orthography
sound
sound
meaning

The process from orthography to meaning (whether some mature readers bypass the intermediate stage of symbolization is immaterial) is:


ASSOCIATION
ASSOCIATION
ASSOCIATION
orthography
sound
sound
meaning

The process of the skilled "ideational" reader might be charted in the following way:


ASSOCIATION
ASSOCIATION
ASSOCIATION
sound
sound
orthography
meaning

Our conclusion with respect to "ideational" reading is that since we are interested in reading pedagogy we must ignore the fact that some adults do indeed engage in "see-think" reading, and concentrate on the fundamental "see-say-think" sequence.

Our conclusion is supported by many educators and linguists, including Thorndike, who says that the "SEE--think what it means" pedagogy will cause interference and confusion,[31] and Gudshinsky who observed the opinion of some "that thinking is impossible without speech, at least on the higher levels."[32]

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[31] Barnhart, p. 12, quoting a letter from Edward L. Thorndike.

2.3.5 Sound Internalization

The "see-say-think" sequence in reading leads us to the last point in our analysis of the act of reading, sound internalization. This phenomenon, although very interesting, and the subject of much research and discussion, is not fully understood. And since it would be impossible to deal with such a complex phenomenon, we will mention it only in its linguistic significance--as a by-product of the sight-sound relationships established by intersensory transfer.

What is sound internalization? Can it, or should it be avoided in pedagogy, or in mature reading?[33] Is it possible to acquire the reading skill without some kind of sound internalization? How important is sound internalization in visual language skills? (Surely deaf and dumb readers know nothing of sound internalization.)

Does sound internalization include the movement of the lips while reading? Is it the almost imperceptible movement of the muscles of the speech apparatus while reading? Is it deliberate mental imagination of how what one is reading sounds in speech? Or is it an even more abstract, rapid conceptualization of sound values?

Awareness by the reader of the sound values of the orthography being read cannot be denied, and the language learning process by which such awareness is established is for this writer, the linguistic, and therefore the most important factor.

A mere glance at a series of English segmental graphemes, or at a morphograph used in Japanese writing instantaneously elicits an auditory response. In the case of nonsense syllables (or, nonsense morphographs, which can be constructed in Japanese) meaning is not even involved, and invariably the sound is internalized momentarily before vocalization.

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[32] Gudshinsky, p. 2.

[33] Durrell, p. 159.

Whatever it might be called, or however it might be explained, it is this immediate, abstract conceptualization of phonetic shapes which are responses to visual shapes that is one of our goals in Japanese reading pedagogy.

2.4 Acquisition of the Reading Skill

2.4.1 Exposure as Fundamental

Exposure to the subject matter of the world is a fundamental factor in any kind of learning. The acquisition and the utilization of the skill of reading depend upon one's exposure to the orthographical system. The efficiency and skill with which material to be learned is presented, the ability of the learner to assimilate it, the frequency and intensity of contact with the material, plus many other factors, are variables in the learning process; simple exposure of the intellect to the subject matter remains the indispensable constant. An excellent presentation of how an individual's exposure to language content results in learning, is given by Lado in Chapter 4 of Language Teaching.

The signification of phonemes by graphemes is learned through repeated association of auditory with visual symbols. Our interest in this section is the phonemenon by which various levels of association and symbolism are established--transfer. The ability to transfer a system of verbal symbolization to graphic symbolization, and vice versa, is totally dependent upon simultaneous exposure to the two systems, in learning as well as in utilization. And understanding of the nature of the transfer, the direction of the transfer, and the results of the transfer (fit), is important in a valid approach to reading pedagogy.

2.4.2 Intersensory Transfer

Three experiments in dual modality exposure and intersensory transfer are of particular interest.

Postman and Rosenzweig found that learning does occur across modalities, that auditory knowledge does positively reinforce visual learning, that visual knowledge does reinforce auditory learning, and that auditory stimulation produces better responses.[34]

A year later Weissman and Crockett reported on an even more specific language learning experiment entitled "Intersensory Transfer of Verbal Material."[35] These men focused attention on undirected transfer across modalities, although our interest is in deliberate instruction from an oral foundation to visual skills. Still they found positive results, which they point out contradict some earlier statements denying that auditory experience will generalize to visual perception. They conclude: "These results indicate that transfer does occur from auditory training to visual discrimination. The processes mediating the transfer are not, however, clear."[36]

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[34] Leo Postman and Mark R. Rosenzweig, "Practice and Transfer in the Visual and Auditory Recognition of Verbal Stimuli," The American Journal of Psychology, 69 (1956) pp. 209-226.

[35] Stuart L. Weissman and Walter H. Crockett, "Intersensory Transfer of Verbal Material," Journal of Applied Psychology, 70, (1957), pp. 283-285.

[36] Ibid., p. 235.

The most linguistically significant experiment confirming intersensory transfer was conducted by Pimsleur and Bonkowski in 1961. The first and last paragraphs of their report are quoted here:

> One of the main arguments against the teaching of the spoken foreign language in high schools and colleges maintains that there is not enough time in the average course in which to teach both speaking and reading. However, some writers contend that students who learn first to speak the language will, within the normal course time, catch up to or perhaps even surpass in reading ability those who have been taught reading all along. The argument of those who espouse this view will be bolstered if it can be demonstrated experimentally that aural learning facilitates visual learning.[37]
>
> Positive transfer was found in both directions. It was suggested that the aural presentation has a greater facilitating effect upon the visual presentation than conversely. The subjects took fewer total trials to learn verbal material both visually and aurally when the material was presented first aurally and then visually. These findings seemingly offer some support for the view that aural instruction preceding visual instruction may have advantage over conventional methods of language teaching if the goal is to achieve proficiency in both reading and aural comprehension.[38]

As early as 1946 Reichenberger reported that one of the results of the Army Specialized Training Program language training was the ease with which the students learned to read after acquiring control of speech.[39]

In short, intersensory transfer means that speech skills will generalize to and reinforce reading skills, and that reading skills will generalize to and reinforce speech skills.

Linguists have long been aware of the phenomena operating between the oral and visual language skills. A greater understanding of the phenomena, however, has been achieved by educational psychologists through research and testing. It would seem well for linguists to devote more interest to the findings of those who are interested in dual-modality learning and intersensory transfer, and engage in similar research also. There is a great need for more knowledge on intersensory language learning--knowledge that might prove to be pedagogically productive.

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[37] Paul Pimsleur and Robert J. Bonkowski, "Transfer of Verbal Material Across Sense Modalities," Journal of Educational Psychology, 52 (1961), p. 104.

[38] Ibid., p. 107.

[39] Arnold Reichenberger, "Report on the Teaching of Beginning Italian in the ASTP at the Ohio State University," Modern Language Journal, 30 (February and March, 1946), pp. 89-97 and 137-40.

2.4.3 Major and Minor Directions of Transfer

It is practically a universal rule that exposure in language begins with auditory stimuli and proceeds to visual stimuli. The auditory stimuli are received and handled by the infant several years before he can do the same with visual stimuli. Moreover, auditory stimuli are more complete, more vivid, and more accurate as far as language is concerned. Lado characterizes the auditory and visual skills as total and partial experiences, respectively:

> Reading and writing are partial skills and exercising them constitutes partial language experiences, whereas speaking and listening are total language experiences. The person that learns the total skills can more easily learn the partial ones than vice versa.[40]

The linguist, in keeping with the principle of the primacy of speech, is quick to recognize the fact that the most natural and efficient language learning transfer takes place from the primary to the subordinate skills. On the other hand, he is just as quick to recognize the existence and value of transfer in the other direction. Since positive transfer is functioning in both directions, the language teacher should use such transfer to the fullest.

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[40] Lado, Language Teaching, pp. 43-44.

2.4.4 Result of Intersensory Transfer--Fit

By far the most important linguistic reality to be observed as the result of exposure to two systems of language representation is fit, a term mentioned in the Introduction of this thesis. The term seems to have appeared in linguistics writings in comparatively recent years. Gleason explained, "We refer to these relationships between structures in written languages and structures in spoken languages as fit."[41]

"One-to-one correspondence" is the popular term describing the ideal sound-sight relationship, and Lado explains it in this way:

> Regularity of fit. Ideally a writing system should have a one-to-one relation between its symbols and the language units they represent. That is, an alphabet system should have one letter for each phoneme of the language and no more. And each symbol should always represent the same phoneme. Similarly, in syllabic writing or logographic writing there should be one symbol for each distinct syllable or word, no more and no less. In actual fact, except for some theoretical writing system devised scientifically and used scientifically, we never find that ideal situation in any of the writing systems in use. A symbol may represent various phonemes, the same phoneme may be represented by various symbols; sometimes there are more symbols than phonemes.[42]

It is significant that Lado recognizes the possibility of syllabic fit as well as segmental fit, for the situation that prevails in some languages, including Japanese, is one in which all the graphemes represent the syllables of the language.

Fit, then, is the meeting place between the two systems of language symbolization--speech and writing. Given sufficient exposure to these two systems of representation simultaneously, any written symbol or sequence of symbols can represent any sound or sequence of sounds.

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[41] H. A. Gleason, Jr., An Introduction to Descriptive Linguistics (New York: Holt, Rinehart and Winston, 1961), p. 409.

[42] Robert Lado, Linguistics Across Cultures (Ann Arbor: University of Michigan Press, 1957), p. 96.

And there is nothing mysterious (or logical) why certain symbols represent certain sounds; it is purely arbitrary convention.

A corollary to this is that the writing systems of all languages are "phonetic." Hay and Wingo, for example, continue to insist that English is not a "phonetic" language,[43] but what they mean is that there is irregularity in its writing system, or that more than a minimum number of symbols is used to represent the sounds of English. As Bloomfield, Fries, and other linguists have pointed out, English is, within the framework of certain spelling patterns, a "phonetic" language, and once learned, the spelling will elicit sounds--the phonemes of the language--for the reader.

This writer, obviously, and for the purposes of pedagogy, prefers to minimize the difficulties of fit. The ability of the human intellect to attach significant relationships between sound and symbol is unlimited. There are over 200 ways in which the 26 letters of the English alphabet represent the segmental phonemes of the language. This is a comparatively small learning load. But if every word in English were spelled such that there were no observable correspondence patterns between phoneme and grapheme in any pair of words, we might say that the fit was 100% irregular. Nevertheless, if a reader, through sufficient exposure and instruction somehow managed to fit the proper phoneme sequences to each written or printed word, so that when he read, the printed words automatically elicited the correct phoneme sequences, we would have to admit the achievement of a kind of phonemic fit.

Take words "gone," "have," "of," "saucer," and "bury," for example. These are highly irregular in English, yet the average reader, having established unique fit for such special cases, reads them quite unaware of the irregularities. Exposure, transfer, and association have become thorough in such cases. The same can be true for more difficult systems given sufficient exposure, for in all systems, fit exists.

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[43] Fries, p. 147.

"Regular fit," and "irregular fit" are, therefore, relative concepts, applicable to observable patterning (or lack of it), and useful in describing and teaching reading.[44]

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[44] Bloomfield and Barnhart, p. 125.

PART II

JAPANESE READING AND LINGUISTICS

CHAPTER III

JAPANESE READING--THE ORTHOGRAPHY

3.1 Japanese Adaptation of Chinese Characters

Chinese writing was ideographic for a relatively short time,[1] but the characters have been representing units of Chinese and Japanese speech--words, morphemes, and phonemes--for many centuries. Therefore, the characters are more correctly described as logographs,[2] and in the case of Japanese, morphographs.[3]

In becoming graphic symbols representing words and morphemes the characters have thus acquired a phonographic function,[4] and it is this change from ideographic to logographic and morphographic writing that interests us most. Their new function is of far greater linguistic importance than any historic, ideographic use.

Within a hundred years after the introduction of Chinese literature into Japan around 400 A.D., Japanese scholars were finding ways to graphically represent their own language with Chinese characters.[5] How this feat was achieved for a language so totally different from Chinese phonologically and grammatically will be reviewed briefly.

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[1] "Chinese Language," Encyclopaedia Britannica, 30th ed., Vol. 5.

[2] George Sansom, An Historical Grammar of Japanese (London: Oxford University Press, 1928), p. 2.

[3] This term, possibly an entirely new word, more accurately identifies the function of the characters as they are used in Japanese writing since they more generally represent the morphemes of the language rather than the words of the language. Indeed, the morphemes represented by the characters, though often words, are even more often bound morphemes.

[4] Bloomfield, Language, p. 288.

3.1.1 Chinese Characters Borrowed for Meaning

The first device that Japanese scholars invented for writing their language was that of stringing together series of characters which they knew from their study of Chinese could represent certain morphemes in a Japanese sentence. The characters were written, of course, in the Japanese grammatical order, with inflections (absent in Chinese) clumsily handled, and all intended to be read by the reader of Japanese in his own native language. Thus the earliest literature was written with Chinese characters functioning, as we have mentioned for their semantic value, as true ideographs.

3.1.2 Chinese Characters Borrowed for Sound

The second, and more linguistically significant discovery was that Japanese sounds could be represented by Chinese characters that represented similar sounds in the Chinese language. Of course, Chinese phonemes were quite different from Japanese phonemes, but the Japanese scholars gave them "quasi-Chinese" pronunciations to fit the Japanese phonemic system, and the characters were made to stand for Japanese phoneme sequences.[6]

Volumes of poetry, prose, and oral traditions were thus written with Chinese characters used for their "phonetic value." The earliest, and for that reason the most famous work written by such a technique was the Man'yooshuu.[7]

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[5] Sansom, pp. 1-40.

[6] 橋本進吉, 国語概論 (東京: 岩波書店, 1946) pp. 121-123.

3.1.3 Chinese Characters as a Basis for the Syllabaries

Scholars noticed, as they wrote and read Japanese literature represented by the phonetic use of Chinese characters, the obvious fact that they were consistently using the same groups of characters to represent the same Japanese syllables. Many sets of kana were thus decided upon to represent the forty-seven to fifty basic syllables of Japanese,[8] several of which remain in use today. (Unusual syllabic representations can still be seen frequently.)

While the famous priest Kooboo Daishi is credited with finally organizing the hiragana system, Hashimoto has this interesting comment to make:

> It has been said that Kooboo Daishi produced hiragana and that Kibi Shibi produced katakana. Although this view came out during the Yoshino Era, it is impossible to believe. The syllabaries were made spontaneously by many people who tried to simplify the Man-yoogana they were using then. One or two persons could not have done such a work. The syllabaries, which were not standardized in the early stages, having various characters for the same sound, were unified gradually throughout many years. If a particular person had created the syllabaries and had taught them to the people, there would not have been such disorder.[9]

Although these syllabic orthographies are virtually entirely different systems from the morphographic system, it is well to remember that the syllabaries were in fact derived from the characters, and that many of the source characters are still used side by side with the syllabic orthographies, each fulfilling a separate function. For this reason the student of Japanese orthography is often surprised to find that certain of the morphographs and syllabic characters that he has been studying were historically the same character.[10]

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[7] Ibid., pp. 124-130.

[8] Sansom, p. 41.

[9] 橋本, pp. 126-127, trans. D.P. Crowley.

3.1.4 Chinese Morphemes Borrowed

The major difficulty of reading modern Japanese orthography can be traced to the ancient custom (simultaneous with the foregoing three developments) of borrowing Chinese *morphemes as well as morphographs*. Unquestionably, the morphographs were borrowed by writers for literary purposes, then taught to the readers as morphemes whose sound had been restructured to fit the Japanese phonemic system. Five distinct ways in which Chinese morphographs and morphemes were thus incorporated into the developing system of Japanese writing are listed by Tokieda.[11]

In addition to the problems of an enormous number of borrowed morphemes coming into the language--morphemes that the Japanese felt should be represented by the same characters that had been representing them in Chinese--, an almost hopeless situation of homonymy developed. Tone differences, and other phonemic entities that were significant in Chinese were lost in Japanese phonemic restructuring so that, as a matter of fact, reading and understanding the characters in Japanese became more difficult than it had been in Chinese.

The borrowed morphemes were predominantly nouns. Thus, an extremely practical and interesting combination of character and syllabic writing developed, and has continued until modern times--*borrowed Chi-*

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[10] Naoe Naganuma, *Kanji Book, Book One* (Tokyo: Choofuusha Co., 1955), pp. 1-16.

[11] 時枝誠記, 国語學史(東京:岩波書店,1940) pp. 104-114.

nese morphemes used as content words represented by morphographs, with Japanese functors and inflections represented by the syllabary.

3.1.5 Chinese Characters Representing Japanese Morphemes

Another interesting, but with the invention of the syllabary, totally unnecessary utilization of morphographs was their designation as representatives of traditional Japanese morphemes. Thus, in modern Japanese many morphographs represent both the morphemes with which they entered Japanese from Chinese, plus a Japanese morpheme of similar or identical meaning.

A glance at any morphograph lexicon will illustrate the importance of this situation. The Chinese allomorphs are called "*on* readings," and the Japanese, "*kun* readings." (The status of the multiple "readings" of morphographs as allomorphs of the same morpheme is indeed questionable in many cases. It is an unusual phenomenon, and should be given more attention, both from descriptive and pedagogical points of view.)

3.2 Major Problems in Japanese Reading

3.2.1 Multiple Morpheme Representation by Morphographs

With a morphograph representing both Chinese and Japanese morphemes there are situations (but not as many as one might expect) where the reader is not certain, when he reads the morphographs, which morpheme is intended.

An example is 当前, which can be read either *toozen* or *atarimae*, the former being borrowed from Chinese. The meaning is identical in either case. (The custom of inserting an appropriate character from the syllabary between them when they represent Japanese morphemes, as 当り前 , is not as prevalent as formerly.)

The seriousness of this problem diminishes, however, as a control of spoken usage is achieved; the ear begins to guide the eye, and the reader anticipates the intended sequence of morphemes. Control of spoken usage is not altogether the solution, however, since there is some disparity between spoken and written lexicon.

Although this is true in many languages that are also written, it has been observed to be more so in Japanese. An investigation of the National Language Research Institute's frequency count showed that some words very common in speech were infrequent in writing, and vice versa.[12] Thus a person very conversant in the spoken language has to learn to read many words he never hears or says, and a person who tries to use in speech all the words he knows in reading will sound strange. The solution to the problem of multiple morphemic and allomorphic representation of the morphographs is, of course, a good balance of both auditory and visual skills.

3.2.2 Homonymy

Unquestionably the major problem that developed with the introduction of Chinese characters and morphemes was that of homonymy. As has been mentioned already, identical sequences of segmental phonemes distinguished by suprasegmental tone phonemes in Chinese became merely homophonous morphemes, which were distinguishable in writing but often unintelligible in speech.

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[12] The National Language Research Institute, *Research on Vocabulary in Cultural Reviews, Part 1 - Vocabulary Tables* (Tokyo: The National Language Research Institute, 1957).

Through the centuries many have been eliminated deliberately; some have disappeared for want of use. Nevertheless, the mathematically possible combinations of morphographs and the homophonous morphemes they represent is astronomical. The National Language Research Institute found 48,000 homonyms in their study and considered 6,000 of these to be basic, high-frequency lexical items.[13]

Some of the more common homonyms are listed below (without their morphograph representation) to illustrate the problem of homonymy. The Romanization of the homonyms, and of other Japanese morphemes mentioned throughout this thesis, is that known as the Hepburn system. It does not feature a one-to-one phonemic-graphemic correspondence, but is based rather on the way readers of English, using Romanization, would most likely produce certain sounds of Japanese. The sequence /si/, for example, is shi in Hepburn Romanization. Since this thesis is not a description of either Japanese phonology or grammar, and since it contends that Romanized study of Japanese should be supplemented as soon as possible with materials in the traditional orthography, the writer has chosen to use the more easily read Hepburn system. The writer sees no reason why, as Jorden has said, the use of that system should hinder the learning of the conventional orthography.[14]

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[13] The National Language Research Institute, Japanese Homonymy and its Problems (Tokyo: The National Language Research Institute, 1961), p. 27.

[14] Eleanor Harz Jorden, Beginning Japanese Part I (New Haven and London: Yale University Press, 1962), p. xlvii.

bei-shi	American newspaper; American magazine
byoo-fu	sick father; sick husband; sick wife
doo-sei	same name; same sex
fu-bai	no selling; no buying
hen-kyoku	changing the melody; musical arrangement
ju-shoo	receiving a prize; awarding a prize
ka-ji	fire; housekeeping
ka-gaku	chemistry; science
ko-jin	ancient people; the deceased; individual
kok-ka	nation; national flower; national song
koo-gai	outside the grounds; outside the school; outside the suburbs
kyoo-kai	church; association
kyuu-koo	no lecture; school closed; express
mei-ron	popular view; unsound argument
noo-fu	male farmer; female farmer
rai-shu	next week; next fall
ryoo-shi	both gentlemen; both fishermen; both cities; both newspapers
ryoo-shin	conscience; parents
sei-an	definite plan; political plan; correct plan
sei-ron	sound argument; political argument
sei-saku	production (the arts); production (manufacturing)
sei-shi	paper manufacture; silk manufacture
shi-ei	municipal; private
shuu-kan	weekly; weekday
soo-zoo	creation; imagination

tai-nai	in the body; in the womb; in the corps (as in Peace Corps)
tei-on	low temperature; low sound
zen-gi-in	former member of the House; all members of the House
zen-ki	previous term; whole term

Some of the homonyms are exactly opposite in meaning; such as, "municipal," and "private," yet contextually similar. Some, also contextually similar, are similar enough in meaning to cause confusion; such as "chemistry," and "science." (These two examples are in fact the source of daily and constant misunderstanding.) It is obvious that such a situation as this must be coped with efficiently and methodically.

For example, the phonemic areas in which the most homonymy occurs, and which therefore will need to receive special attention in learning and teaching are easily determined by finding those phoneme sequences which are represented by the most morphographs. Thus /koo/ is represented by sixty morphographs, and /syoo/ by fifty-nine.

3.3 Modern Simplification and Standardization

It is not surprising that there has been continual pressure to simplify and standardize Japanese writing. Extremely difficult, rare, and unreasonable usages of morphographs had indeed been disappearing so that by the end of World War II some 4,000 morphographs were in general use and being taught in the schools.

3.3.1 Legislative Action

In 1947 the government decided to take action, and through the

Ministry of Education Japanese writing was legislated. Kenji Emori of the Ministry of Education outlines the legislative chronology of the steps taken to determine not only the morphographs that were used in Japanese printing and writing, but also the way in which the syllabary was to be used to represent all areas of the language:

> In order to simplify the Japanese language and characters, the Current Use Character Table and the Modern Syllabary Spelling were enacted for the first time as a concrete plan in November, 1946. The supplementary Educational Characters Table and the Table of Pronunciation of On and Kun for the Current Use Characters were drawn up in February, 1948. Then, the Table of the Form of the Current Use Characters was decided on in April, 1949.
>
> Kenji Emori
> Textbook Consultant, Ministry of Education[15]

The book in which the above statement appears gives (as well as do other popular works) in detail all the points of the legislation--chosen morphographs, eliminated morphographs, regularization of the use of the syllabaries, proper usage of syllabaries for inflectional endings and functors, and additional morphographs for use in naming children.

This standardization was further enhanced by categorization. Under the heading "Educational Characters," 881 morphographs were listed; under "Current Use Characters," 969. The "Educational Characters" were further subdivided according to elementary school curricula: 46 to be learned in the first grade, 105 in the second, 187 in the third, 205 in the fourth, 194 in the fifth, and 144 in the sixth.[16] Control of the remaining 969 is unofficially considered to be one of the prerequisites for high school entrance.

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[15] 江守賢治．校閲，武揚堂編集部，編者，早わかり当用漢字現代かなづかい（東京：武揚堂印刷部，1959），
p. 1, trans. D.P. Crowley.

[16] Andrew Nathaniel Nelson, The Modern Reader's Japanese-English Character Dictionary (Tokyo: Charles E. Tuttle Company, Publishers, 1962), p. 1030.

Since the standardization of the morphographs, it has been found that twenty-eight important morphographs that occur in relatively high-frequency words should have been included in the 1850 "Current Use" list, and they were officially added. In order to balance these generally accepted additions, it has been recommended that twenty-eight low-frequency morphographs be dropped from the list.[17] There has been no legislation to that effect, however.

The reaction of the public to government action in language was that of nearly total cooperation. Many, however, thought that the number of general use morphographs should have been restricted even further; some complained of too drastic a cut.

Newspaper, magazine, and book publishers agreed to abide by the government's selection. Scholarly and scientific works, however, continued to use rare and difficult characters according to the manuscripts submitted by their authors.

In the meantime, the National Language Research Institute's studies have borne out the effectiveness of the legislation, demonstrating that by and large the public is using only the morphographs selected by the Ministry of Education. The morphemes represented by eliminated morphographs are either being represented by the syllabary, or falling into obscurity.

It is interesting to note, however, that although certain grading criteria were observed when the 1850 characters were arranged in the foregoing classifications, frequency counts, if they existed, were not entirely considered. That is, certain "Educational Characters" are low-frequency and quite non-productive in reading while some "General Use Characters," it is apparent from current research, should be learned by children in the elementary grades. Had the National Language Research Institute's frequency studies been available in 1947 it is certain that the classification would have been somewhat different than it is now. On the other hand, to what extent the legislative standardization has influenced usage and current frequency counts would be difficult to determine.

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[17] Ibid., p. 1039.

Since we are dealing primarily with the borrowed Chinese morphemes and the way they are represented by morphographs in Japanese writing, a breakdown of morpheme-morphograph representation is of interest. The following is the result of the writer's tabulation of an official listing.[18]

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[18] 江字, pp. 5-66.

TABLE I

DISTRIBUTION OF MORPHOGRAPHS WITHIN THE 1850 STANDARD CHARACTERS

	881 Educational Characters	969 General Use Characters	Total
Morphographs that Represent only Japanese Morphemes	4	26	30
Morphographs that Represent only Borrowed Chinese Morphemes	313	516	829
Morphographs that Represent both Japanese and Borrowed Chinese Morphemes	564	427	991
Total	881	969	1850

TABLE 2

DISTRIBUTION OF MORPHEMES WITHIN THE 1850 STANDARD CHARACTERS

	881 Educational Characters	969 General Use Characters	Total
Number of Japanese Morphemes Represented	629	474	1103
Number of Borrowed Chinese Morphemes Represented	1026	985	2011
Total Number of All Morphemes Represented	1655	1459	3114

The following are significant interpretations of the foregoing tables: (1) While the number of morphographs that represents _only_ Japanese morphemes is very small, the number that represents only borrowed Chinese morphemes is large--an indication of the fundamental function of borrowed Chinese morphemes being represented by morphographs; (2) Japanese morpheme representation by morphographs is not the major problem; there is nearly a one-to-one ratio; (3) The greatest morpheme representation load is among the 881 Educational Characters--an indication of their relative importance; (4) An orthographical system consisting of 3114 morphemes represented by 1850 graphemes presents a formidable teaching and learning task.

Another extremely important tabulation showed that the 2011 borrowed Chinese morphemes _consist of only 286 different phoneme combina-_

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tions, or sequences. This is a ratio of approximately one phoneme combination to six morphemes--another indication of the extent of homonymy in Japanese.

3.3.2 Private Interest

There are in Japan, just as there are in the United States and other countries, private individuals who press for language reform, particularly in the area of writing simplification. Such activity follows two courses in Japan--one for the total elimination of morphographs and exclusive use of the syllabary, and one for the total adoption of Romanization.

The opposition is quick to point out the drawbacks, and arguments usually center around how best to deal with homonymy, since either Romanized or syllabic writing would result in thousands of identically written homonymns.

It would seem that a candid and realistic evaluation of the situation would lead to either adoption of the alphabet or syllabary, especially since contextual and lexical environment usually provide the proper meaning for homophonous morphemes. Although the combination of morphographic and syllabic writing does indeed facilitate reading Japanese, more practice in an exclusively alphabetic or syllabic orthography would undoubtedly produce a comparable measure of fluency.

While the proposals and activities of private organizations in language reform are based on sound principles, the reality of literary tradition must be faced. It is inconceivable at this point that over 1850 morphographs will be abandoned in Japanese writing. The Japanese continue to learn their own writing system with efficiency; they are among the most well-read people in the world. Reading instruction in the public schools continues to be dealt with as a very real and important language goal. Children acquire slowly, methodically, and surely an admirable control of reading and writing during their first six years of school.

It should be noted in passing that Romanization of Japanese is indispensable for scientific purposes. For centuries, until the introduction of a segmental alphabet, an accurate analysis of Japanese grammar was impossible. But there are still scholars who insist upon describing Japanese morphology and syntax in terms of syllabic units.

Romanization is also necessary for teaching Japanese as a foreign language. The student of the language should not be bothered with the conventional orthography until a breakthrough is made into an oral control of Japanese phonology and grammar.

3.3.3 Language Learning Texts and Research

The most notable contributions to the control of Japanese orthography by adults learning it as a foreign language have been made by Naoe Naganuma through his reading courses.[19] Additional help may be gained from other more recent publications, such as Modern Japanese[20] and An Introduction to Written Japanese.[21] However, a survey of the morphographs and words presented in these works indicates that more attention could have been given to frequency and structural relationships. Moreover, a phonemic alphabet is used throughout the latter, without any description of the phones--an impossible learning task for the foreigner.

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[19] Naoe Naganuma, Revised Naganuma Readers (Books I-VIII, Tokyo: Choofuusha Co., 1955).

[20] Mieko Shimizu Han, Modern Japanese (Los Angeles: Mikado Publishing Company, 1962).

[21] P. G. O'Neill, and S. Yanada, An Introduction to Written Japanese (London: The English Universities Press, Ltd., 1963).

Character dictionaries seem to have been one of the more popular techniques by which scholars, Japanese and foreign alike, have attacked the reading of Japanese. It seems to be a popular idea that a unique arrangement of the morphographs is the key to gain control of Japanese reading. Thus, besides the historical classification according to the 214 radicals, there has appeared a variety of novel systems in recent years. One of the new character lexicons proposes to guide the student into a fluent control of Japanese reading simply through a better arrangement of the 1850 characters.[22]

Private individuals have also given results of studies in the form of both texts and reports to help in pedagogy. Such writings appear frequently, claiming and displaying various levels of linguistic understanding. In general very formalistic and philological presentations of Japanese orthography, quite non-significant from the linguist's viewpoint, continue to prevail. Presumably, while much attention will undoubtedly continue to be given to these historical, ideographic, and literary aspects of Japanese orthography, linguistically significant aspects will need emphasis. Thus there will remain a need for more research in reading Japanese orthography from a structural linguistic standpoint, and for the purposes of more effective pedagogy.

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[22] Florence Sakade, ed., _A Guide to Reading and Writing Japanese_ (Tokyo: Charles E. Tuttle Company, 1959), p. 7.

CHAPTER IV

JAPANESE READING PEDAGOGY

Widespread interest and extensive writing in the field of reading pedagogy was discussed in Chapter II. It is advisable for the linguist working in the field of Japanese reading pedagogy to discover and apply as much relevant material from other sources as possible to his own problems. That is the purpose of this chapter. Specifically, we are interested in: (1) The student's readiness for beginning Japanese reading; (2) Development of the best materials for the program; and (3) The most productive techniques to carry it through.

4.1 Reading Readiness

There is unquestionably a most advantageous time to begin the Japanese reading program. Beginning reading the traditional orthography too early will cause interference in the audiolingual program. Beginning too late will deprive the student of available intersensory transfer and reinforcement. Many students of Japanese are advised to attack reading after they have achieved mastery of the speech, and so have never gotten around to it. This writer maintains for Japanese what Lado said of languages in general: "There is no need to postpone reading until complete mastery of the language has been achieved."[1]

The ability of the student to cope with visual language stimuli has been popularly termed "reading readiness," and discussions of it are to be found everywhere in educational literature. As far as teaching children to read is concerned, muscular coordination, motivation, and other such developmental factors are extremely important. We assume the presence of all these as we approach the teaching of Japanese reading to adults.

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[1] Lado. Language Teaching, p. 136.

By far the major characteristic of reading readiness is oral control. This statement is a corollary of the principles already established; namely, the primacy of speech, and the function of writing as representation of speech. Nida insisted that the student "should concentrate on one system of symbols at a time, and it is fundamentally necessary to give priority to the acoustic symbols--the sounds. . . . These processes should not be confused by employing them at the same time."[2]

As a matter of fact, children who begin learning to read in the first grade of primary school will be found to have an oral-language ability far beyond that presented in beginning reading material.[3] Fries maintains that children can be taught to read within a year after they have begun talking satisfactorily.[4] *While the transition from oral stimuli and skills to visual is not considered by these linguists and educators to be difficult, learning to read without adequate speaking skill is.*

Durrell stated clearly, "Ear training is essential to all work in beginning reading. Unless it is given by direct instruction or acquired naturally by the child outside the school, the child will have difficulty in learning and remembering words in print."[5]

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[2] Nida, p. 48.

[3] Durrell, pp. 91, 96.

[4] Fries, p. 187.

Another quotation from Nida is significant in this connection:

> Another mistake in language learning is the habit of placing reading ahead of speaking. Undoubtedly there is much to be gained by reading, but printed symbols are only graphic symbols for acoustic (sound) symbols, and to learn a language we must make primary use of the primary system of symbolization, i.e., the spoken form of the language.[6]

Maximum progress in reading depends upon progress in speech. Oral language development should run ahead of reading development at all times. Oral control of any language will facilitate learning to read it, provide the proper clues to its graphic representation, and clear up all "pronunciation difficulties." Mistaken pronunciations of graphemes are in inverse proportion to one's control of speech. When one studies reading, the ear must guide the eye.

It is clear, therefore, that instruction in reading the conventional orthography of any language should begin shortly after phonological and grammatical control of it have been achieved in speech so that one's knowledge of the spoken language can be easily superimposed on the written language.

The precise time for the transition from exclusive auditory stimuli to both auditory and visual stimuli is difficult to determine. Some individuals seem to benefit more than others from early intersensory reinforcement. In any case, literate adults seem to depend more upon, and benefit more from visual stimuli than do children.

This writer insists that anyone who can say short complete sentences in Japanese with fairly accurate pronunciation and speed can and should begin the study of the traditional orthography. This reading-readiness level of oral control of Japanese can be achieved within fifty to one-hundred hours of intensive audiolingual study--a course of one to three months of hearing-speaking practice. The student of Japanese should attack the traditional orthography as soon as he has thus achieved an initial oral control.

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[5] Durrell, p. 205.

[6] Nida, p. 10.

4.2 The Valid Text

A basic premise of this thesis is that foreign language reading texts should be based on the audiolingual phase of the language program. Texts are often classified in two ways: those that guide the student into his oral control of the target language, and those that guide him into his reading control of the target language. For most languages the same text can be made to serve both purposes from the very beginning of study. For others initial oral control is best achieved in a familiar orthography, such as Romanization. Still, Japanese reading lessons in the traditional orthography should be introduced as soon as possible to provide positive transfer to oral skills. As Brooks said, the student "is entitled to use materials that not only give him ample scope for attaining competence in the audio-lingual band, but also provide for continued activity in the former as advance is made in the latter."[7]

The use of text material such as Brooks advocated, however, has not been the rule in Japanese language programs. Reading texts have not been developed that can be used in the audiolingual program--texts that feature the most strategic sound-symbol relationships and the most productive lexical items. To be sure, a large percentage of such material does find its way into every Japanese text, but its value is limited by the presentation of insignificant items and of significant items in non-productive ways.

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[7] Brooks, p. 71.

Discussing the need for giving the student of reading the advantage of every possible clue to strengthen his visual skill, Fries had this to say about the scientific development of reading texts:

> But for the efficient development of these habits of automatic recognition on the part of the pupil, the material for his practice cannot ignore these clues. They must be selected and organized in such a sequence as to lead him through all of the major and some of the minor spelling-patterns. The progression of the material must be so programmed that each new item of whatever length is tied by a simple contrast to an item formerly practiced. The simple contrasts used should always be of items within a whole pattern, never of items less than a word. The basic principle of the learning and the teaching should always be contrast within a frame.[8]

4.2.1 Relevancy and Frequency of Content

In order for the student to achieve the dual goal of control of Japanese orthography and speech, the text must feature the most highly relevant and frequent morphographs--those that are used to write words of Chinese origin used in everyday speech. Other items, frequent in writing and printing but not in speech, should also be featured.

The recent and authoritative frequency counts used to determine the most strategic graphemes and words to feature in the basic text are those done by the National Language Research Institute in 1957,[9] 1960,[10] and 1961.[11] How they are used in this thesis is described in full in Chapter V.

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[8] Fries, p. xvi.

[9] The National Language Research Institute, Research on Vocabulary.

[10] The National Language Research Institute, The Use of Written Forms in Japanese Cultural Reviews (Tokyo: The National Language Research Institute, 1960).

4.2.2 Graphic Patternings

Groups of high-frequency morphographs among which exist identical components, similarities and minimal graphic contrasts should be featured also. Most morphographs used in Japanese writing are either simple, easily recognized symbols, or combinations of several such simple symbols.

4.2.3 Graphic-Phonetic Patternings

Of primary importance linguistically are the interrelations of speech and graphic patterning. The text designed from the standpoint of structural linguistics should feature such correspondences.

The teaching of English reading has profited by many studies of word frequency, grapheme frequency, multiple grapheme ("blends," "digraphs," etc.) frequency, and of the interrelationships between word and grapheme frequencies. There are many analogous situations in Japanese speech and writing, and these should be featured in the valid reading text. That is, series, or groups of morphographs that have a graphic component in common, and that consistently and frequently represent the same speech sounds should appear in the beginning lesson materials. These are the graphic-phonetic patterns that underlie the development of what this thesis calls dual modality structure drills.

4.2.4 Dual Modality Structure Drills

Dual modality structure drills are drills in which the significant substitution illustrates not only a contrast in speech but also in orthography. Such drills are extremely difficult to develop for Japanese, but are possible. Quite often the words in which the same morphograph occurs are of a different lexical class; consequently the same frame cannot always be used to illustrate the morphograph or group of morphographs. Often, only two contrasting, minimally different sentences are possible.

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[11] The National Language Research Institute, Japanese Homonymy.

Nevertheless, the value of structure drills in which there is a minimal contrast both audially and visually cannot be overestimated. By such drills, significant sight-sound associations are established simultaneously, oral control is enhanced, and intersensory transfer and reinforcement function at high efficiency.

Another contrastive pattern drill, possible in a very few cases, can illustrate homonymy. The oral rendering of the sentences in such frames would be identical; only the morphograph in a particular slot changes, illustrating the possible homonyms in that position.

The significance of this kind of drill cannot be overemphasized. The concept is simple and basic to the discipline of structural pedagogical linguistics, and the results will be found to be immeasurable in both the auditory and visual programs.

Besides these short basic grammar structure drills, which will be illustrated in Chapter VII of this thesis, idiomatic and colloquial sentences in which the key morphographs and words occur could be included, with paragraphs used later. As the program progresses, other kinds of drills and additional materials to teach the morphographs can be discovered and utilized.

4.2.5 Meaning to Sound to Orthography

The construction of the reading text must proceed from meanings with which the student is familiar in the target language, to the sounds that symbolize those meanings, and with which he is also familiar, to the graphemes that he is learning to read. This is the application of the see-say-think principle presented in 2.3.4. Meanings presented in the basic reading course are thus limited to relevant, frequent items already in the student's oral control. Ideally, all of the reading exercises should be prepared in advance so that they can be presented in the audiolingual course. The learning load for the student of Japanese speech is enormous--phonology, grammar, idiom, etc.--and it is a great mistake, when he does attack the orthography, to require him to figure out unfamiliar meanings and sounds from the page. The development of the valid text must anticipate control of the meaning and sound of its exercises in the audio-lingual program.

4.2.6 Grading

Grading in the early stages of Japanese reading presents no real problem. Japanese phonology should be well under control before attacking the orthography. The student also should have fair control of Japanese basic grammar patterns before attacking the orthography. This means that the subject matter for initial reading is broad, and much work can be done before giving much attention to lesson grading.

4.3 Use of the Text

The period during which the student passes from the total audio-lingual program (utilizing Romanization), to the combination audiolingual-visual program (utilizing both Romanization and conventional Japanese orthography) is the transition stage. Fries explains that in the transition stage the graphic shapes should be limited, that they should be learned in sequences (not in isolation), and that the student should know that his goal is simply to connect the graphic shapes with his own speech.[12] Lado has listed eight steps in teaching reading,[13] the first four of which are relevant to this transition stage, and roughly parallel to the following techniques.

4.3.1 Attention to Wholes and Parts

Since the text is to be developed with the interrelationships of speech and writing in mind, such patternings must be pointed out deliberately. Perception of patterning showing similarities of form, distribution, and meaning will hasten language learning.

The structural linguist's concept of significant contrast within a frame provides us with a rationale for handling the wholes and parts of written Japanese. Gudshinsky summarizes a related concept--"Field Theory of Learning"--and applies it to the teaching of reading:

> (1) The whole is more than the sum of its parts.
> (2) The parts of a given whole are structured; that is, they are in relationship to each other and to the whole of which they are parts.
> (3) Parts and wholes are never absolutes, for every whole is a part of some larger whole, and every part is a whole to some smaller part.

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[12] Fries, p. 126

[13] Lado, Language Teaching, p. 134.

> As these assumptions are applied to the teaching of reading, it can be seen that the teaching of isolated parts, apart from their relationship to each other and to the wholes of which they are a part, is psychologically unsound. Effective teaching begins with wholes, analyzes their parts in relationship to each other, and shows the wholes as related parts of larger wholes.[14]

In teaching Japanese reading the morphographs, words, and sentences must be attacked as wholes, but the parts must also be identified when they are in contrast with other parts, and when they are members of a sight-sound pattern. The graphemes of the Japanese sentence should not be treated as independent items, but as members of larger structures. Drawing attention to these facts should be easy, the exercises in the text having already been developed insofar as is possible by the contrast-within-a-frame principle.

In the linguistically sound approach the student sees the written language in the reading text, and hears the spoken language simultaneously. The contrasts, similarities, wholes and parts, and relationships between what he hears and sees are either pointed out to him by the teacher, or he recognizes them himself. Bloomfield felt that this was the key to teaching reading to children.[15] This technique has been found to be effective in all language by literacy specialists,[16] and elementary school educators as well.[17]

Fries put it as follows:

> Just as the process of talking rests essentially upon responding to the significant bundles of contrastive sound features, so the proc-

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[14] Gudshinsky, p. 3.

[15] Bloomfield and Barnhart, p. 10.

[16] Gudshinsky, p. 55.

[17] Durrell, p. 205.

> ess of reading rests essentially upon responding to the significant bundles of contrastive graphic features that represent those contrastive bundles of sound features.[18]

In pointing out the "bundles" of sound-graphic features, we are dealing with the more or less "regular" patterns, which should be incorporated into the text after careful structural and frequency analysis.

In summary, morphograph reading is a sort of word reading, yet many morphographs are both members of larger pattern systems, as well as being made up of smaller parts of lesser patterns. Lado observed: "Even Chinese characters show recurring partial elements and minimal contrasts. Take advantage of the recurring partials and highlight the contrasts." [19]

Isolates on the other hand can be learned only by identifying them as isolates and by exposing the student to them many times.

4.3.2 Prior Oral Control and Comprehension

Since our fundamental goal in beginning reading is not to "get," or figure out sounds from the graphemes, but to attach sounds to the graphemes by association and intersensory transfer, the entire sequence of sounds and their meanings represented by the graphemes in a particular sentence or exercise should be given the student first. This technique is the fundamental application to Japanese of sections 2.3 and 2.4 of this thesis ("An Analysis of the Reading Process" and "Acquisition of the Reading Skill"). It is the logical way to use reading materials developed according to the principles outlined in the first two sections of this chapter. In short, figuring out sounds and meanings from the page should not be required of the student; both should be supplied.

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[18] Fries, pp. 124-125.

[19] Lado, Language Teaching, p. 135.

It will be well for us to emphasize this oral approach to reading by examining further the statements of several educators and linguists on this extremely important use of scientifically developed reading materials. With respect to teaching children to read their native language, Dolch says, "The method here is for the child to 'know what the sentence says' first and in that way find out what each word says."[20]

Martin's analogous statement, intended for target language reading pedagogy is, "The student SHOULD NOT READ THE COMPREHENSION MATERIAL BEFORE HEARING IT. If he does, most of its value is destroyed."[21]

Lado advises, "The student should not be asked to transcribe whole utterances or even read them without having heard and imitated them."[22]

Brooks says, ". . . the learner must at first read and write what he already knows how to say. The ear must for a time guide the eye, . . . only later can this process be reversed, in the reading of materials not previously heard."[23]

This then, is the proper use to which the text should be put. With fluent oral control and comprehension of the text material the student can efficiently associate the phonetic shapes of spoken Japanese with the graphic shapes of written Japanese. The student's familiarity with the audiolingual material and his control of it will provide immediate trans-sensory learning potential.

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[20] Dolch, p. 154.

[21] Martin, p. 7.

[22] Lado, Language Teaching, p. 52.

[23] Brooks, p. 123.

The result of this technique is that familiar sounds are *fit* to unfamiliar graphemes. Ultimately the graphemes will become a sort of visual aid, eliciting oral, conditioned, high-speed responses that are the fundamental elements of reading.

4.3.3 Means of Auditory-Visual Exposure

Given the prior oral control and comprehension of the conventional orthography reading material, the means are extremely limited by which the student can be brought into simultaneous contact with both auditory and visual language signals. The student can either "read" the material aloud by himself, fitting the sounds with the graphemes, or he can follow the material with his eyes while hearing it read by an instructor or from a recording. In either case the critical factor is the experience of hearing the sounds and seeing the graphemes simultaneously.

4.3.3.1 Oral Reading

Oral reading has been criticized with varying degrees of severity, *but by reading orally what he has learned to control in the audiolingual program, the student of Japanese is both increasing oral control and more positively associating sound values with graphic symbols*. School teachers in Japan recognize the importance of auditory stimuli in teaching reading, for they have traditionally required boys and girls to read all their reading lessons aloud.[24] Dolch explains this technique, "*Only oral reading* makes sure that each symbol is matched with its proper sound."[25]

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[24] Sansom, p. 5.

Dolch's understanding of the primacy and vividness of speech in language should be given much weight in Japanese reading pedagogy:

> "To the child, thinking, talking, and reading are closely related. . . . We also know that we develop expression by stimulating talking. Therefore, we have children read aloud to stimulate thinking and to stimulate expression. But reading aloud is also essential to make sure that the child correctly matches sound and sight."[26]

Both Lado[27] and Fries[28] advocate oral reading for beginning reading instruction; this writer insists that it is a basic use of the text in beginning Japanese reading.

4.3.3.2 Reading While Hearing from an Outside Source

In the early stages of language learning the student's store of controlled oral material will soon be exhausted. After he has read aloud all that he can comfortably control orally, his practice in associating speech symbols with graphic symbols can continue with the aid of an outside source of speech--the instructor, or a recording, reading additional, advanced material. As the material is read by the outside source, the student listens and follows along in the visual modality. The speech is supplied, immediately after which the student can practice recall and oral production by rereading.

Guessing at, or struggling to recall the sounds represented by graphemes is not a legitimate exercise in beginning reading. There is no virtue in a student's spending five or ten, or even two minutes searching in his memory or lexicon for the sound represented by a morphograph (as if he were working a puzzle), when it can be immediately associated with the sound it represents with the aid of the outside source.

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[25] Dolch, p. 166.

[26] *Ibid.*, p. 165.

[27] Lado, *Language Teaching*, p. 137.

[28] Fries, p. 207.

Although this is potentially one of the most productive techniques for establishing fit and increasing reading ability, very little has been attempted or written about it. Four legitimate language learning goals are accomplished: training in the aural modality, comprehension of the content, the establishing of auditory-visual fit, and (when the outside source pauses long enough for the student to repeat the portions of the material) recall and oral production.

This writer carried out two experiments in simultaneous auditory-visual Japanese language learning for the "Methodology of Language Teaching" and "Linguistics and Reading Seminar" courses at the Georgetown University in the Fall of 1962 and Spring of 1963. The experiments, conducted with his own children, ages 5, 7, 9, and 11, who were speakers of Japanese, demonstrated the phenomenal rate by which the representation of sounds by morphographs can be learned when the sounds and morphographs are encountered simultaneously, the sounds being supplied from an outside source.[29]

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[29] Dale P. Crowley, "A Linguistic Experiment Testing and Employing the Principles of Learning in the Specific Area of Japanese Language and Reading" (unpublished report for the "Methodology of Language Teaching" course, Institute of Languages and Linguistics, Georgetown University, January, 1963).

Dale P. Crowley, "Linguistic Encounter--the Basic Element in Listening-Speaking and Reading-Writing Skills" (unpublished report for the "Linguistics and Reading" seminar, Institute of Languages and Linguistics, Georgetown University, April, 1963).

4.3.3.3 Reading Memorized Material

This writer has been unsuccessful in finding anything on the subjuct of using memorized material for beginning instruction in reading. As a matter of fact, there is widespread disagreement on the value of memorizing both native and target language material. However, memorization is a valid approach simply because there are hundreds of things in every language that people say often, and always in the same way--things which may as well be memorized by the student at the very outset of his language study.

The best material for memorization in this case is not poetry, great literature, etc., but everyday conversational, idiomatic expressions. The reading program can be anticipated by the inclusion of this kind of material in the audiolingual program. Then, when the student does attack, in the traditional orthography, the same material he has memorized orally, he will be in control of its sounds, grammar, and meaning, and will need only to fit the speech to its written representation. Not having to puzzle out the sounds and meanings represented by the writing, he can concentrate on the skill that he is at that moment interested in building--oral response to visual stimuli.

In Part II we have discussed Japanese orthography and the way the pedagogically oriented linguist would develop a program--including both materials and technique--for teaching the language student to read it. In Part III we will develop a sample of such a text indicating the manner of selection of the limited material, describing its development into a sample exercise, and giving in Japanese a number of additional exercises.

PART III

A READING TEXT FOR JAPANESE

CHAPTER V

SELECTION OF MORPHOGRAPHS AND WORDS FOR THE READING TEXT

The selection of lexical items in the linguistically sound reading text must be based on the interrelation of two factors: (1) graphic-sound patternings existing in and between the oral and written languages, and (2) the frequency of the lexical items in both speech and writing. While the graphic-sound patterning factor represents the learning potential, the frequency factor represents the ultimate use potential. Considerable research has been done therefore, to find the most productive items in terms of both immediate learning and potential use.

5.1 Alphabetization of Morphemes Represented by Morphographs

It is almost imperative for the alphabet-oriented Westerner to have an alphabetical list of the Japanese morphemes represented by the morphographs in general use. There are many alphabetical lexicons of the Japanese language, but all of them include thousands of lexical items not represented by morphographs as well as the thousands that are. Also morphograph lexicons (kanwa jiten) are always in native-language arrangements.

To this writer's knowledge there is no purely alphabetical arrangement of only the morphemes represented by the 1878 standard morphographs. Hence in preparation for the research demanded by this thesis, and in fulfillment of the "Japanese Structure" course requirement at Georgetown University in the spring of 1963, the author completed a dictionary of these items. This work, consisting of 3,731 entries, has been of considerable value in the classification and selection of strategic morphemes and morphographs.

The following is an illustration of a small portion of the alphabetical arrangement, taken from a filing system in which it was incorporated.

TABLE 3

HA	波	398
"	派	402
"	破	593
ha	刃	167
"	羽	652
"	葉	339
"	歯	537
haba	幅	315
habu(ku)	省	267
HACHI	八	144
hada	膚	560
hadaka	裸	600
hage(masu)	励	197
hage(mi)	〃	"
hage(mu)	〃	"
hageshi(i)	激	418
haha	母	622
HAI	拝	380
"	敗	693
"	俳	134
"	排	388
"	輩	734

The following are points to be observed from Table 3: (1) traditional Japanese morphemes are written with small letters, borrowed Chinese morphemes with capitals; (2) there are some cases in the language where both Japanese and borrowed Chinese morphemes consist of the same sequence of phonemes; (3) portions of words enclosed in parentheses are the so-called basic inflections, or suffixes; (4) the recurring component in the morphographs under the HAI entry is an example of sound-symbol groups; and (5) the numbers on the right refer to the page numbers in one of Japan's most popular character dictionaries where all the uses of a particular morphograph are listed.[1]

5.2 Isolation of Graphic-Phonetic Groups

Reference has been made frequently in this thesis to sound-symbol relationships and graphic-phonetic groups. Having arranged the morphographs alphabetically according to the morphemes they represent (actually, according to the phoneme sequences), it was then considered necessary and strategic to isolate groups of morphographs which represent identical phoneme sequences and which possess identical written components. The foregoing illustration demonstrates the important fact that under the HAI sequence of phonemes there are three morphographs that bear a graphic resemblance; namely, 俳 , 排 , and 輩 . A total of 321 such groups were isolated, many consisting of only two or three members.

These graphic-phonetic groups of morphographs correspond to Fries' English "spelling patterns," and possess an extremely high learning potential, as explained in the preceding chapter.

5.3 A Correlation of Morpheme and Morphograph Frequency Counts

The next step was to make the actual selection of the graphic-phonetic groups of morphographs, as well as the isolated morphographs, which would form the graphemic core of the introductory lesson material. Frequency of occurrence of both morphemes and morphographs is clearly the most relevant criterion. Fortunately, two new frequency counts have been made available within the past seven years, in 1957 and 1960.[2] A composite, based on a correlation of the two, was then made, since the usefulness of the two independent counts would not be as great. What we needed to know was precisely which of the high-frequency morphemes occurred with which of the high-frequency morphographs, and vice versa.

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[1] 長澤規矩也編著, 明解漢和辞典 (東京: 三省堂, 1959)

5.3.1 Tabulation of Morphographs Occurring as Often as 10 Times in 116,000 Words

Each of the 505 morphographs which occurred as often as 10 times in 116,000 words[3] was written in a corner of a file card (see Table 4), with all the morphemes (in some cases, allomorphs) that the morphograph represents noted under "ON readings," and "kun readings" (see 3.1.5).

The alphabetical listing of morphographs (see Table 3) was then consulted to determine whether other morphographs shared the same "pronunciations," or "readings." If so, that information was noted on the file card under "Share the same ON readings," and "Share the same kun readings."

At the same time the listing of the graphic-phonetic groups (see 4.2) was consulted to determine if the morphograph belonged to such a group, the result being noted under "Graphic-phonetic group."

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[2] The National Language Research Institute, Research on Vocabulary, and The Use of Written Forms.

[3] The number upon which the National Language Research Institute's 1960 report was based.

TABLE 4

	ON readings	Share the same ON readings	Graphic-phonetic group
方	HOO	包 抱 倣 飽 邦 法 砲 豊 宝 奉 崩 縫 放 胞 訪 封 峰 報	方 芳 放 訪 倣
Frequency:	Kun readings	Share the same kun readings	Occurs in words
556/116,000 Rank: 25	kata	片 肩 形 型	Up to 1/2,000 地 方 一 方 方 方 法 方 方 針 1/2,000-1/10,000 方 方 双 他 夕 策 式 方 方 方 1/10,000-1/20,000 味 両 方 方

5.3.2 Tabulation of the Frequency of Words Represented by the Above-Mentioned Morphographs

After the most frequent 505 morphographs and related data were thus noted, the 1957 report was consulted to find the words in which they occur, as well as their relative frequency of occurrence. This listing of words was stopped at the level of occurrence of one time in 20,000, approximately 2,500 words having been found--adequate for the purposes of this thesis. Each of the 2,500 was noted on the card of the morphographs of which it consists (for example, CHIHOO was noted on the CHI and HOO cards) and classified into high-, medium-, and low-frequency, according to occurrences up to one time in 2,000, one time in 10,000, and one time in 20,000, respectively. Thus a composite frequency list of the 1957 word, and 1960 morphograph reports was achieved.

In order to more easily determine the most strategic morphographs to present in the beginning Japanese reading lessons, the information on the file cards was tabulated on regular-sized paper (61 pages), one page of which follows (Table 5). Appearing on the tables in this fashion, the relative importance of both morphographs and words is apparent.

5.4 Selection of the Strategic Morphographs

By a simple evaluation of morphograph frequency, word frequency, and graphic-phonetic groupings (based on the data illustrated by Table 5), it was not difficult to select the morphographs that the beginning student of Japanese reading should be able to attack most efficiently, and with greatest productivity.

Specifically the criteria were: (1) high frequency of both morphograph and words; (2) one-to-one, unique correspondence between morphograph and phoneme sequence; and (3) a graphic-phonetic group in which morphographs may occur, and the importance of the member morphographs. (One morphograph in a graphic-phonetic group may be important while the other members of the group are extremely insignificant.)

The morphographs were again charted as they related to these three factors, after which the selection of 269 morphographs was made. (Roughly one-seventh of those in current use.) The selected morphographs represent 163 phoneme sequences, roughly one-half of all the borrowed Chinese phoneme sequences in use in modern Japanese. The significance of the selected morphographs, words, and phoneme se-

TABLE 5

SAMPLE PAGE OF MORPHOGRAPH-MORPHEME WORD FREQUENCY DATA

Morphograph	Borrowed Chinese Morpheme	Number of Occurrences in 116,000	# of Morphographs Rep. Same Phoneme Sequence	# of Morphographs in Graphic-Phonetic Group	Words in Which the Morphograph Occurs		
					Up to 1/2,000	1/2,001-1/10,000	1/10,001-1/20,000
動	DOO	332	9	2	運動 活動 行動 自動 動物 反動	暴動	感動
働		154	"	"	労働		
道		138	"	"	鉄道 報道 道徳	道具 道路 北海道	
導		52	"	"	指導		
独	DOKU	129	3	1	独立 独占	西独 東独	
映	EI	77	10	2	映画	撮映 反映	
英		76	"	"	英語 英国		英雄
営		71	"	1	経営 陣営		
衛		70	"	"	防衛 自衛		
易	EKI	50	6	1	貿易 容易		
円	EN	109	13	1	円		円満

quences is seen by the fact that they are used to signal many of the most frequent lexical items occurring in modern spoken and written Japanese, the learning of which will be the fulfillment of two of our goals--efficiency and productivity.

Only slight mention need be made of the many problems associated with this kind of research and selection. Although in many cases several high-frequency morphographs represented the same phoneme sequence, the representation of that particular phoneme sequence by morphographs was strictly limited to one. Consequently, in the beginning reading lessons some high-frequency morphographs and words, such as benkyoo, and kaisha, are of necessity passed by. These, of course, can be encountered soon in subsequent lessons, or they can be presented in a special list.

Again it should be pointed out that we are at this point seeking only to establish a beachhead; multiple representation of homophonous morphemes, avoided at the outset, can be easily handled by the student after learning the controlled and more or less regular representation patterns of the first 269 morphographs. Limitations have to be set; lines have to be drawn. This we have always done on the basis of investigative evidence, though somewhat arbitrarily in a few cases.

A certain number of the selected morphographs are alone in the representation of certain phoneme sequences of the language. (They may represent other phoneme sequences themselves, however.) They are the following, and should be pointed out to the student, for in learning them he should know that he is exhausting the possibilities of representation for that particular phoneme sequence:

ATSU	圧
BEI	米
BETSU	別
HOKU	北
KUU	空
MIN	民 眠
NAI	内
REKI	歴 暦
RON	論
RYAKU	略
SHUTSU	出
ZEI	税

This fact is a sidelight of the total approach, however, but demonstrates how results of the research can be used to make the study of Japanese more meaningful. The entire list of the 269 selected morphographs is presented in Chapter VI.

5.5 Selection of Words for the Exercises

The final step in the morphograph-vocabulary selection was to find the words that consist of various combinations of the 269 selected morphographs. Obviously there is a kind of "reasoning-in-a-circle" situation here since the morphographs were selected on the basis of frequency of occurrence in high frequency words in the first place. But having limited the morphographs on the basis of certain criteria (5.5), it became necessary to discover the high frequency lexical items that remained, and that were formed by combinations of the limited morphographs.

Again, admittedly, a few morphograph selections were actually made because they were one of two morphographs in a high frequency word, the other morphograph being one of those already selected. This procedure increased the validity of the entire selection of morphographs and words, since the occurrence of semantic groupings in the lesson materials was thus intensified.

The data for the selection of lexical items were the morpheme-morphograph-word frequency tables (Table 5).

The grouping of the morphographs for study, and the writing of the drills to illustrate them--that is, the actual development of the lesson material--will be reviewed in the next chapter.

CHAPTER VI

DEVELOPMENT OF THE READING LESSON MATERIAL

The graphemes and lexicon selected by the methods described in Chapter V were then grouped together into forty-six small units, which we have called "exercises." Those selected graphemes and the number of the exercise in which they are presented are listed in Table 6. Following this index to the exercises is a description, applied to the first exercise (see Table 7), of the methods used in developing lesson material from the selected graphemic and lexical items. An explanation follows Exercise One with the same procedure applied to each of the remaining forty-five exercises in Chapter VII. The Romanization for each exercise has been included page by page.

Exercise One is further characterized by giving the English meanings in Table 9. But since material has been chosen which the student should already know from audiolingual lessons, meanings for the remaining forty-five lessons are not given.

TABLE 6

INDEX OF PHONEME SEQUENCES AND MORPHOGRAPHS USED IN THE EXERCISES

Phoneme Sequence	Morphograph(s) Representing the Sequence	Exercise No.
AI	愛	15
AN	安案	13
ATSU	圧	45
BAKU	爆	46
BAN	番	1
BEI	米	5
BEN	便	12
BETSU	別	39
BI	備	6
BU	部	14
BUN	分	9
BUTSU	物	18
BYOO	病	44
CHI	地	31
CHIN	賃	43
CHOO	長張帳脹	25
CHOKU	直	30
CHUU	中虫仲忠	24
DAI	大	16
DAN	談	25
DEN	電	44

TABLE 6--Continued

Phoneme Sequence	Morphograph(s) Representing the Sequence	Exercise No.
DO	度	1
DOO	動 働	18
DOKU	独	38
EI	映 英	4
EN	演	23
FU	不	12
FUU	風	45
GA	画	4
GAI	外	29
GAKU	学	11
GEI	芸	11
GEKI	撃	46
GEN	現	42
GI	義 議 儀 犠	34
GIN	銀	43
GO	五 語 悟 互	4
GOO	合	32
GUN	軍	6
GYOO	業	20
HAI	敗	16
HAKU	白 伯 迫 拍 泊 舶	45
HAN	反 版 飯 板 販 坂	37

TABLE 6--Continued

Phoneme Sequence	Morphograph(s) Representing the Sequence	Exercise No.
HATSU	発	36
HEI	平	22
HEN	変	16
HI	非 悲	46
HIN	品	19
HITSU	必 泌	17
HO	保	26
HOO	方 訪 芳 放 倣	31
HOKU	北	16
HON	本	40
HYOO	表 俵	30
I	意	28
ICHI	一	1
IKU	育	26
IN	員 韻	34
JI, JI	自 時	9, 14
JIN	人	8
JITSU	実	42
JO	女 如	24
JOO	情	15
JU	受 授	26
JUU	重	17

TABLE 6--Continued

Phoneme Sequence	Morphograph(s) Representing the Sequence	Exercise No.
JUN	...準...	6
KA	...家...	21
KAI	...会...	25
KAKU	...各客格閣...	10
KAN	...間関閑簡...	41
KATSU	...活括...	10
KEI	...経軽径茎...	27
KEN	...験検剣険倹...	27
KETSU	...結...	33
KI	...気汽...	44
KIN	...金...	41
KO	...古固枯個故湖...	8
KOO, KOO	...交校効郊絞行...	29, 43
KOKU	...国...	5
KON	...今...	3
KU	...区駆...	39
KUU	...空...	6
KUTSU	...屈掘...	32
KYOO	...教...	26
KYOKU	...局...	33
KYUU	...求球救...	31
MAI	...毎...	3

TABLE 6--Continued

Phoneme Sequence	Morphograph(s) Representing the Sequence	Exercise No.
MAN	満	12
MEI	名	7
MEN	面	30
MI	未 味 魅	28
MIN	民 眠	22
MOKU	目	38
MON	門 問	19
MU	矛 務 霧	35
NAI	内	14
NAN	難	46
NEN	年	2
NICHI	日	3
NIN	任 妊	35
NOO	農 濃	21
NYUU	入	36
ON	音	11
RAI	来	28
REI	例	29
REKI	歴 暦	27
REN	連	5
RI	里 理	32
RIKU	陸	6

TABLE 6--Continued

Phoneme Sequence	Morphograph(s) Representing the Sequence	Exercise No.
RITSU	... 立 ...	38
ROO	... 労 ...	18
RON	... 論 ...	33
RUI	... 類 ...	8
RYAKU	... 略 ...	24
RYO	... 旅 ...	43
RYOO	... 料 ...	32
RYOKU	... 力 ...	45
SAI	... 際 祭 ...	5
SAKU	... 昨 作 酢 搾 ...	19
SAN	... 産 ...	20
SE	... 世 ...	33
SEI	... 生 性 牲 ...	10
SEKI	... 責 積 績 ...	35
SEN	... 戦 ...	16
SETSU	... 説 ...	23
SHA	... 者 煮 ...	11
SHI	... 次 資 姿 諮 ...	40
SHIN	... 心 ...	24
SHITSU	... 質 ...	19
SHO	... 所 ...	7
SHOO	... 小 少 省 渉 抄 ...	23

TABLE 6--Continued

Phoneme Sequence	Morphograph(s) Representing the Sequence	Exercise No.
SHOKU	職織	20
SHU	主	34
SHUU	衆	22
SHUTSU	出	36
SOO	相想霜	25
SOKU	足促	12
SON	存	42
SOTSU	卒率	20
SUU	数	2
SUI	水	46
TA	他	31
TAI	対耐	37
TAN	単	41
TEI	定提堤	13
TEKI	的	38
TEN	点店	2
TOO	当	40
TOKU	特	39
TSUU	通痛	29
UN	運	18
WA	和	22
YAKU	役	7

TABLE 6--Continued

Phoneme Sequence	Morphograph(s) Representing the Sequence	Exercise No.
YO	予 預	13
YOO	要 腰	17
YU	輸 愉 諭	36
YUU	有 由 油	7, 9
ZAI	在	42
ZEI	税	41
ZEN	全	14
ZETSU	絶	37
ZOKU	族	21

Total Number of Phoneme Sequences: 163

Total Number of Morphographs: 269

Total Number of Exercises: 46

TABLE 7

SAMPLE EXERCISE

Line				
	1		練習第一	
	2	度	一	番
	3	代表単語： 一度 一番		
	4	1. 一度行きたいです。		
	5	毎度 〃		
	6	今度 〃		
	7	2 一番にできました。		
	8	一度 〃		
	9	一時 〃		
	10	3 一番はたれですか。		
	11	当番 〃		
	12	交番の人 〃		
	13		参考	
	14	今年度		一分
	15	毎年度		一家
	16	来年度		一定
	17	昨年度		一俵
	18	数年度		一括

Line 1: "Exercise One." Each of the forty-six lessons is entitled "Exercise," because the writer feels that they are, rather than lessons in the popular sense of the word, audiolingual-visual drills that illustrate a small group of morphographs and key words.

Line 2: The three morphographs chosen for presentation in Exercise One were chosen to be presented together because of the high incidence of their occurrence together. As anticipated, all of the 269 selected morphographs fell into this kind of semantic group. Thus students will be learning the morphographs in their most common environments.

Line 3: These are the "key words" of the exercise--the two very high frequency words that the morphographs in the line above form when in combination.

Line 4: Drill No. 1 illustrates the use of 度 in two other words besides the "key word," 一度 . They are 毎度 and 今度. This then, as explained in 4.2.4 is the core of the lesson material--substitution drills that feature a visual as well as an auditory-morphemic contrast.

This drill also illustrates the presentation of morphographs used for their kun representations (see 3.1.5). Although the learning program proposed in this thesis does not focus on the function of Japanese morpheme representation by the morphographs, such functions are frequently included in the drills. The Chinese morpheme represented by 行 is KOO, and it is presented as such in Exercise 43. Here it is being presented as the initial i in ikitai.

Line 7: Another frame using the "key words."

Line 12: This sentence in Drill 3 is an example of one of the difficulties of this approach. Often words in which the same morphograph occur are of different word classes and semantic areas. Consequently the frame has to be modified to compensate for a different kind of word. Occasionally such words are presented in entirely different frames. One solution to this problem was simply to not present such a word in a drill. Frequently, however, the writer felt that certain lexical items were so important as to give special attention, even if it had to appear in a different frame.

Line 13: "Reference." At the bottom of each page is a list of other high-frequency words in which the morphographs being presented in the exercise occur. In some cases, as in the case of 番 , all the high-frequency words in which it occurs were used in the pattern drill, Drill 3.

The main criterion for the listing of words under "Reference" was that the morphographs of which the words consist had to be one of the 269 selected for the entire course (see Table 6). Occasionally, however, an important word containing one "new" morphograph, or having an unusual pronunciation is also listed under "Reference," in which case it is enclosed in parentheses.

TABLE 8

ROMANIZED VERSION OF EXERCISE ONE

RENSHUU DAI ICHI

DO ICHI BAN

Daihyoo Tango: ICHIDO, ICHIBAN

1. Ichido ikitai desu.
   Maido "
   Kondo "

2. Ichiban ni dekimashita.
   Ichido "
   Ichiji "

3. Ichiban wa dare desu ka.
   Tooban "
   Kooban no hito wa dare desu ka.

SANKOO

Konnendo
Mainendo
Rainendo
Sakunendo
Suunendo

Ippun
Ikka
Ittei
Ippyoo
Ikkatsu

TABLE 9

ENGLISH TRANSLATION OF EXERCISE ONE

EXERCISE ONE

Time, Occasion	One	No., Watch, Guard

Representative Words: Once, First (No. 1)

1. (I) want to go once.
   " every time.
   " this(next) time.

2. (He) completed (it) first.
   " once.
   " temporarily.

3. Who is first?
   " on duty (now)?
   " the man at the police stand?

REFERENCE

This year's
Every year's
Next year's
Last year's
Several year's

One minute
One household
Fixed, set
One bag (of rice)
Bundle, summarization

CHAPTER VII

INTRODUCTORY JAPANESE READING EXERCISES

練習第一

度　　　一　　　番

代表単語：一度，一番

1. 一度行きたいです。
   毎度　〃
   今度　〃

2. 一番にできました。
   一度も　〃
   一時　〃

3. 一番はだれですか。
   当番　〃
   交番の人　〃

参考

今年度
毎年度
来年度
昨年度
数年度

一分
一家
一定
一様
一括

RENSHUU DAI ICHI

DO ICHI BAN

Daihyoo Tango: ICHIDO, ICHIBAN

1. Ichido ikitai desu.
   Maido "
   Kondo "

2. Ichiban ni dekimashita.
   Ichido "
   Ichiji "

3. Ichiban wa dare desu ka.
   Tooban "
   Kooban no hito wa dare desu ka.

SANKOO

Konnendo
Mainendo
Rainendo
Sakunendo
Suunendo

Ippun
Ikka
Ittei
Ippyoo
Ikkatsu

練習第二

年　　数　　点

代表単語：年数，数点

1. 年数がかかりましょう。
数年のうちにやりましょう。
本年　〃
昨年　やりました。
この少年は毎年よくやります。

2. 数点だけだと思います。
数年　〃
少数　〃

3. 私がいったのはその点です。
〃　中心点　〃
〃　出発点　〃
本店にいってみましょう。
店内　〃

参考

今年度
(去年)
(今年)

年数
点数
(多数)

終点
欠点

RENSHUU DAI NI

NEN SUU TEN

Daihyoo Tango: NENSUU, SUUTEN

1. Nensuu ga kakarimashoo.
Suunen no uchi ni yarimashoo.
Honnen "
Sakunen no uchi ni yarimashita.
Kono shoonen wa mainen yoku yarimasu.

2. Suuten dake da to omoimasu.
Suunen "
Shoosuu "

3. Watashi ga itta no wa sono ten desu.
" chuushinten desu.
" shuppatsuten desu.
Honten ni itte mimashoo.
Tennai "

SANKOO

konnendo
(kyonen)
(kotoshi)

nensuu
tensuu
(tasuu)

shuuten
(ketten)

練習第三

毎　　　日　　　今

代表単語：毎日，今日

1　そのかたは毎日行っていますか。
　〃　毎度　〃
　〃　毎年　〃

2.　今日は今日の問題を考えましょう。
　〃　日本　〃
　〃　日米　〃

3.　今月の話題はおもしろいでしょう。
今度　〃
今年度　〃

参考

毎年　　昨日　　(今年)

RENSHUU DAI SAN

MAI NICHI KON

Daihyoo Tango: MAINICHI, KONNICHI

1. Sono kata wa mainichi itte imasu ka.
" maido "
" mainen "

2. Kyoo wa konnichi no mondai o kangaemashoo.
" Nippon "
" Nichibei "

3. Kongetsu no wadai wa omoshiroi deshoo.
Kondo "
Konnendo "

SANKOO

mainen sakujitsu (kotoshi)

練習第四

語　　英ー映　　画

代表単語：英語，映画

1. 来年私は英語をならいます。
〃　国語　〃
〃　外国語　〃
〃　古語　〃

2. この英国の影響はつよいです。
〃 映画の反響 〃　〃

3. その映画はおもしろいです。
〃 画家　〃

参考

語意
五味
五十
悟入
相互

RENSHUU DAI SHI

GO EI-EI GA

Daihyoo Tango: EIGO, EIGA

1. Rainen watashi wa eigo o naraimasu.
" kokugo "
" gaikokugo "
" kogo "

2. Kono Eikoku no eikyoo wa tsuyoi desu.
" eiga " hankyoo "

3. Sono eiga wa omoshiroi desu.
" gaka "

SANKOO

goi
gomi
gojuu
gonyuu
soogo

練習第五

米　　国　　連　　際

代表単語：米国, 国連, 国際

1. 米国の事情をしらべて下さい。
   北米　　〃
   米軍　　〃

2. これは非常に愛国的な本です.
   　〃　　国家的　〃
   　　　　国際的　〃
   国電のはじまりはいつでしたか。
   国会　　〃
   国連　　〃

3. 国連につたえてきて下さい。
   連中　　〃

4. その人は交際の意味をしりません。
   〃　実際　〃
   〃　国際　〃

（練習第五）

国際
祭日

参考

本国
全国
各国
国立
外国
英国
自国
中国
国語

日米
（白米）

RENSHUU DAI GO

BEI KOKU REN SAI

Daihyoo Tango: BEIKOKU, KOKUREN, KOKUSAI

1. Beikoku no jijoo o shirabete kudasai.
Hokubei "
Beigun "

2. Kore wa hijoo ni aikokuteki na hon desu.
" kokkateki "
" kokusaiteki "

3. Kokuren ni tsutaete kite kudasai.
Renchuu "

4. Sono hito wa koosai no imi o shirimasen.
" jissai "
" kokusai "

SANKOO

Nichibei
(hakumai)

hongoku
zenkoku
kakkoku
kokuritsu
gaikoku
eikoku
jikoku
chuukoku
kokugo

kokusai
saijitsu

練習第六

陸　空　軍　備　準

代表単語; 陸軍, 空軍, 軍備, 準備

1. 陸軍に行くつもりです。
   大陸　〃

2. 空気は見えないものです。
   ロケットは空間に見えなくなりました。
   〃　空中　〃

3. 空軍をつよくしましょう。
   陸軍　〃
   軍備　〃

4. 必要な準備ができました。
   〃　軍備　〃

参考

軍国　(海軍)
軍料　(軍隊)
軍部

RENSHUU DAI ROKU

RIKU	KUU	GUN	BI	JUN

Daihyoo Tango: RIKUGUN, KUUGUN, GUMBI, JUMBI

1. Rikugun ni iku tsumori desu.
   Tairiku "

2. Kuuki wa mienai mono desu.
   Roketto wa kuukan ni mienaku narimashita.
   " kuuchuu "

3. Kuugun o tsuyoku shimashoo.
   Rikugun "
   Gumbi "

4. Hitsuyoo na jumbi ga dekimashita.
   " gumbi "

SANKOO

gunkoku
gunryoo
gumbu

(kaigun)
(guntai)

練習第七

有　名　所　役

代表単語：有名，名所，役所

1. これはとても有名な本です。
〃　有効　〃

2. それは名所になったそうです。
〃　名物　〃
〃　名産　〃

3. 役所はどこにありますか。
便所　〃

4 父は役人です。
〃　役員　〃

参考

所有　名人　一所　(役目)
(役場)

RENSHUU DAI SHICHI

YUU MEI SHO YAKU

Daihyoo Tango: YUUMEI, MEISHO, YAKUSHO

1. Kore wa totemo yuumei na hon desu.
   " yuukoo "

2. Sore wa meisho ni natta soo desu.
   " meibutsu "
   " meisan "

3. Yakusho wa doko ni arimasu ka.
   Benjo "

4. Chichi wa yakunin desu.
   " yakuin "

SANKOO

shoyuu meijin issho (yakume)
(yakuba)

練習第八

個　　　　人　　　　類

代表単語：個人，人類

1. 個人のことを考えて下さい。
   事故　　〃
   五湖　　〃
   五個

2. だれが人類の幸福をしっていますか。
   〃　人生　　〃
   〃　人間　　〃

3. 主人に聞いて下さい。
   外人　　〃
   軍人　　〃

4. 私の兄は人類学を勉強しています。
   〃　　分類学　　〃

参考（練習第八）

固定
枯死
古語
（古代）
（頑固）

人気
他人
職人

RENSHUU DAI HACHI

KO	JIN NIN	RUI

Daihyoo Tango: KOJUN, JINRUI

1. Kojin no koto o kangaete kudasai.
   Jiko "
   Goko "
   Goko "

2. Dare ga jinrui no koofuku o shitte imasu ka.
   " jinsei "
   " ningen "

3. Shujin ni kiite kudasai.
   Gaijin "
   Gunjin "

4. Watashi no ani wa jinruigaku o benkyoo shite imasu.
   " bunruigaku "

SANKOO

kotei
koshi
kogo
(kodai)
(ganko)

ninki
tanin
shokunin

練習第九

由　　自　　分

代表単語：自由，自分

1.　本当の自由がありますか。
　〃　理由　〃

2.　これは自分のものです。
　〃　自国　〃

3.　その部分はだめです。
　　分校　〃

参考

各自
自動
(自身)
(石油)
(経由)
(軽油)

大分
十分
気分
(半分)
(随分)
(多分)
(分裂)

RENSHUU DAI KYUU

YUU JI BUN

Daihyoo Tango: JIYUU, JIBUN

1. Hontoo no jiyuu ga arimasu ka.
   " riyuu "

2. Kore wa jibun no mono desu.
   " jikoku "

3. Sono bubun wa dame desu.
   " bunkoo "

SANKOO

kakuji
jidoo
(jishin)
(sekiyu)
(keiyu)
(keiyu)

daibun
juubun
kibun
(hambun)
(zuibun)
(tabun)
(bunretsu)

練習第十

活　　　生—性　　　格

代表単語：生活，性格

1. どんな生活をしていますか。
   〃　活動　〃

2. 人生の歩むべき道を考えましょう。
   学生　〃

3. その性質はなかなか変わりません。
   〃　女性　〃

4. あの性格はいいです。
   〃　内閣　〃
   あのかたには十分資格があります。

参考

一括

生産
発生
(生徒)

人格
各方面
各国

各事
各地
主客
旅客
(客観)

RENSHUU DAI JUU

KATSU SEI KAKU

Daihyoo Tango: SEIKATSU, SEIKAKU

1. Donna seikatsu o shite imasu ka.
   " katsudoo "

2. Jinsei no ayumu beki michi o kangaemashoo.
   Gakusei "

3. Sono seishitsu wa nakanaka kawarimasen.
   " josei "

4. Ano seikaku wa ii desu.
   " naikaku "
   Ano kata ni wa juubun shikaku ga arimasu.

SANKOO

ikkatsu

seisan
hassei
(seito)

jinkaku
kakuhoomen
kakkoku

kakuchi
kakuji
shukyaku
ryokaku
(kakkan)

練習第十一

入　学　者　芸

代表単語：入学，学者，芸者

1. まもなく入学いたします。
　〃　入門　〃

2. 大学はとてもすきです。
学問　〃
学者　〃
学校　〃

3. どうして作者に聞きましたか。
　〃　労働者　〃

4. それを学芸といいます。
　〃　芸者　〃

参考

輸入
出入

学部
小学
中学

業者
役者
（医者）

著者
（煮沸）

RENSHUU DAI JUUICHI

NYUU GAKU SHA GEI

Daihyoo Tango: NYUUGAKU, GAKUSHA, GEISHA

1. Mamonaku nyuugaku itashimasu.
   " nyuumon "

2. Daigaku wa totemo suki desu.
   Gakumon "
   Gakusha "
   Gakkoo "

3. Dooshite sakusha ni kikimashita ka.
   " roodoosha "

4. Sore o gakugei to iimasu.
   " geisha "

SANKOO

yunyuu
shutsunyuu

gakubu
shoogaku
chuugaku

gyoosha
yakusha
(isha)

(chosha)
(shafutsu)

練習第十二

便　不　満　足

代表単語：不便，不満，満足

1. 不便になりそうです。
   不足 〃
   不安 〃
   不満 〃
   不平 〃

2. 満足です。
   満員 〃

3. この国は満足しています。
   〃 不足 〃

参考

便所　　不動産　　促音
(便利)　不当

RENSHUU DAI JUUNI

BEN FU MAN SOKU

Daihyoo Tango: FUBEN, FUMAN, MANZOKU

1. Fuben ni narisoo desu.
   Fusoku "
   Fuan "
   Fuman "
   Fuhei "

2. Manzoku desu.
   Manin "

3. Kono kuni wa manzoku shite imasu.
   " fusoku "

SANKOO

benjo
(benri)

fudoosan
futoo

sokuon

練習第十三

安　　　　定　　　　予

代表単語；安定，予定

1. 安定した生活はできませんか。
安心して　〃

2. 「安定」ということばを書いて下さい。
「提案」　〃

3. 予定した教育は必要だと思います．
一定　〃

4. 提出して下さい。
提案　〃

5. 予定したお金はいくらですか。
予想　〃
預金　〃

参考

保安　（提防）

RENSHUU DAI JUUSAN

AN TEI YO

Daihyoo Tango: ANTEI, YOTEI

1. Antei shita seikatsu wa dekimasen ka.
   Anshin shite "

2. "Antei" to iu kotoba o kaite kudasai.
   "Teian" "

3. Yotei shita kyooiku wa hitsuyoo da to omoimasu.
   Ittei "

4. Teishutsu shite kudasai.
   Teian "

5. Yotei shita okane wa ikura desu ka.
   Yosoo "
   Yokin "

SANKOO

hoan (teiboo)

練習第十四

全　　部　　内

代表単語：全部，内部

1. 全部を見たらわかるでしょう。
   全国 〃

2. その自動車は内部がだめです。
   〃 全部 〃
   〃 一部 〃

3. 川田君は内外のことを良く知っています。
   〃 国内 〃
   〃 内務 〃

参考

安全
全力
全面

本部
部長
学部
軍部
部門

内閣
家内

RENSHUU DAI JUUSHI

ZEN BU NAI

Daihyoo Tango: ZEMBU, NAIBU

1. Zembu o mitara wakaru deshoo.
   Zenkoku "

2. Sono jidoosha wa naibu ga dame desu.
   " zembu "
   " ichibu "

3. Kawata kun wa naigai no koto o yoku shitte imasu.
   " kokunai "
   " naimu "

SANKOO

anzen
zenryoku
zemmen

hombu
buchoo
gakubu
gumbu
bumon

naikaku
kanai

練習第十五

事　　情　　愛

代表単語: 事情, 愛情

1. 「事情」と書いてあります。
   「愛情」　〃

2. 強い愛国心はいい事です。
   〃　愛情　〃

参考

事故
軍事
事業
理事
事変

RENSHUU DAI JUUGO

JI JOO AI

Daihyoo Tango: JIJOO, AIJOO

1. "Jijoo" to kaite arimasu.
   "Aijoo" "

2. Tsuyoi aikokushin wa ii koto desu.
   " aijoo "

SANKOO

jiko
gunji
jigyoo
riji
jihen

練習第十六

変　　大　　戦　　北　　敗

代表単語：大変，大戦，敗北，敗戦

1. 注意しないと大変なことになります。
 〃　　事変になります。

2. 大戦がもうすぐ始まります。
 大会　　〃

3. 当時は敗戦ということがなかったようです。
 〃　敗北　　〃

4. 当時の敗北についてお話し下さい。
 〃　北米　　〃

参考

大陸
大事
大学
重大

戦略
(戦争)
(失敗)
(北海道)

RENSHUU DAI JUUROKU

HEN TAI SEN HOKU HAI

Daihyoo Tango: TAIHEN, TAISEN, HAIBOKU, HAISEN

1. Chuui shinai to taihen na koto ni narimasu.
   " jihen ni narimasu.

2. Taisen ga moo sugu hajimarimasu.
   Taikai "

3. Tooji wa haisen to iu koto ga nakatta yoo desu.
   " haiboku "

4. Tooji no haiboku ni tsuite ohanashi kudasai.
   " hokubei "

SANKOO

tairiku
daiji
daigaku
juudai

senryaku
(sensoo)
(shippai)
(hokkaidoo)

練習第十七

必　　　要　　　重

代表単語：必要，重要

1. 必要でなければことわりましょう。
   重要　　　〃

2. 心配しているのは重要たからです。
   〃　　　重病　〃
   〃　　　重大　〃

参考

分泌
必要品
要求

主要
(腰)

RENSHUU DAI JUUSHICHI

HITSU YOO JUU

Daihyoo Tango: HITSUYOO, JUUYOO

1. Hitsuyoo de nakereba kotowarimashoo.
   Juuyoo "

2. Shimpai shite iru no wa, juuyoo da kara desu.
   " juubyoo "
   " juudai "

SANKOO

bumpitsu
hitsuyoohin
yookyuu
shuyoo
(koshi)

練習第十八

運　動－働　労　物

代表単語：運動，労働，動物

1　運動をしていますか。
　運行　〃

2　人間は労働をするものです。
　〃　行動　〃
　〃　活動　〃

3　どのくらいの労働ですか。
　〃　労賃　〃

4.　世界にはいろいろの動物がいます。
　〃　生物　〃
　〃　人物　〃

参考

受動
自動
反動
動力

(苦労)

産物
物産
物質

(本物)
(見物)
(建物)

RENSHUU DAI JUUHACHI

UN DOO ROO BUTSU

Daihyoo Tango: UNDOO, ROODOO, DOOBUTSU

1. Undoo o shite imasu ka.
   Unkoo "

2. Ningen wa roodoo o suru mono desu.
   " koodoo "
   " katsudoo "

3. Dono gurai no roodoo desu ka.
   " roochin "

4. Sekai ni wa iroiro no doobutsu ga imasu.
   " seibutsu "
   " jimbutsu "

SANKOO

judoo
jidoo
handoo
dooryoku

sambutsu
bussan
busshitsu
(kuroo)

(hommono)
(kembutsu)
(tatemono)

練習第十九

作　品　質　問

代表単語：作品，品質，質問

1.　現代の作品についてお話ししたいと思います。
　　〃　作家　〃

2.　良い品質にちがいありません。
　　〃　物質　〃
　　　　性質　〃

3.　質問はできるだけ多くして下さい。
　　学問　〃
　　訪問　〃

参考

作業
作戦
圧搾
昨年
昨日
酢酸

本質

入門
部門
諮問
(疑問)

RENSHUU DAI JUUKYUU

SAKU HIN SHITSU MON

Daihyoo Tango: SAKUHIN, HINSHITSU, SHITSUMON

1. Gendai no sakuhin ni tsuite ohanashi shitai to omoimasu.
" sakka "

2. Yoi hinshitsu ni chigai arimasen.
" busshitsu "
" seishitsu "

3. Shitsumon wa dekiru dake ooku shite kudasai.
Gakumon "
Hoomon "

SANKOO

sagyoo
sakusen
assaku
sakunen
sakujitsu
sakusan

honshitsu

nyuumon
bumon
shimon
(gimon)

練習第二十

職　卒　業　産

代表単語：職業，卒業，産業

1. りっぱな職業だと思いませんか。
   〃　職人　〃

2. 私の姉は卒業しました。
   〃　率直です。

3. 作業はいつから始まりますか。
   授業　〃
   事業　〃

4. 今日の日本の産業はいかがですか。
   〃　産物　〃

参考

職員
（織機）

農業

生産
物産
不動産
水産

（共産）
（財産）

RENSHUU DAI NIJUU

SHOKU SOTSU GYOO SAN

Daihyoo Tango: SHOKUGYOO, SOTSUGYOO, SANGYOO

1. Rippa na shokugyoo da to omoimasen ka.
   " shokunin "

2. Watashi no ane wa sotsugyoo shimashita.
   " sotchoku desu.

3. Sagyoo wa itsu kara hajimarimasu ka.
   Jugyoo "
   Jigyoo "

4. Konnichi no Nippon no sangyoo wa ikaga desu ka.
   " sambutsu "

SANKOO

shokuin
(shokki)

noogyoo

seisan
bussan
fudoosan
suisan

(kyoosan)
(zaisan)

練習第二十一

農　　家　　族

代表単語: 農家, 家族

1. 農家はもうすこしで忙がしくなります。
   農業　〃

2. 有名な作家になることはむずかしいです。
   〃　画家　〃

3. 「家族」ということばをしらべて下さい。
   「民族」　〃

参考

農地
濃度
濃霧

国家
家内

RENSHUU DAI NIJUUICHI

NOO KA ZOKU

Daihyoo Tango: NOOKA, KAZOKU

1. Nooka wa moo sukoshi de isogashiku narimasu.
   Noogyoo "

2. Yuumei na sakka ni naru koto wa muzukashii desu.
   " gaka "

3. "Kazoku" to iu kotoba o shirabete kudasai.
   "Minzoku" "

SANKOO

noochi
noodo
noomu

kokka
kanai

練習第二十二

和　　平　　民　　衆

代表単語：平和，平民，民衆

1. どんな事があっても平和だと思います。
〃　　平気　〃
〃　　水平　〃

2. 江戸時代の平民は不幸でした。
〃　人民　〃
〃　農民　〃

3. 民衆の意見をもっときくべきです。
民間　〃

4. 私は大衆にむかって行きました。
〃　合衆国　〃

参考

(共和)

(平野)
(平均)
(平凡)
(公平)

民主
農民
民族

RENSHUU DAI NIJUUNI

WA HEI MIN SHUU

Daihyoo Tango: HEIWA, HEIMIN, MINSHUU

1. Donna koto ga atte mo heiwa da to omoimasu.
   " heiki "
   " suihei "

2. Edo jidai no heimin wa fukoo deshita.
   " jimmin "
   " noomin "

3. Minshuu no iken o motto kiku beki desu.
   Minkan "

4. Watashi wa taishuu ni mukatte yukimashita.
   " gasshuukoku "

SANKOO

(kyoowa)

(heiya)
(heikin)
(heibon)
(koohei)

minshu
noomin
minzoku

練習第二十三

小　　　説　　　演

代表単語：小説，演説

1.　その小説をご存じですか。
　〃　少年　〃
　〃　少女　〃
　〃　抄本　〃

2.　どうもその演説はよくわかりませんでした。
　〃　小説　〃
　〃　論説　〃

参考

小学　（講演）
少少　（説明）
外務省
省略
交渉

RENSHUU DAI NIJUUSAN

SHOO SETSU EN

Daihyoo Tango: SHOOSETSU, ENZETSU

1. Sono shoosetsu o gozonji desu ka.
   " shoonen "
   " shoojo "
   " shoohon "

2. Doo mo sono enzetsu wa yoku wakarimasen deshita.
   " shoosetsu "
   " ronsetsu "

SANKOO

shoogaku
shooshoo
gaimushoo
shooryaku
kooshoo

(kooen)
(setsumei)

練習第二十四

女　中　略　心

代表単語：女中，中略，中心

1. 女中は夢を持っていると思います。
   少女　〃
   長女　〃
   次女　〃

2. 「中略」という字を書きなさい。
   「戦略」　〃

3. その中心はどこにありますか。
   〃 心理　〃

参考

(如意)	中学	略語	関心
	連中	(侵略)	(心配)
	中立		
	中国		

RENSHUU DAI NIJUUSHI

JO CHUU RYAKU SHIN

Daihyoo Tango: JOCHUU, CHUURYAKU, CHUUSHIN

1. Jochuu wa yume o motte iru to omoimasu.
   Shoojo "
   Choojo "
   Jijo "

2. "Chuuryaku" to iu ji o kakinasai.
   "Senryaku" "

3. Sono chuushin wa doko ni arimasu ka.
   " shinri "

SANKOO

(nyoi)	chuugaku	ryakugo	kanshin
	renchuu	(shinryaku)	(shimpai)
	chuuritsu		
	chuugoku		

練習第二十五

相　談　会　長

代表単語：相談，会談，会長

1. 今度の相談をどう思いますか。
　〃　外相　〃

2. 結果は私の理想通りになりました。
　予想

3. 今度の会談にでることができますか。
　〃　会議　〃
　〃　大会　〃

4 質問があったら会長に聞いて下さい。
　〃　校長　〃
　〃　議長　〃

参考

相談会
相　互

教会
会合
（会社）
（社会）

部長
主張
帳面
（社長）

RENSHUU DAI NIJUUGO

SOO DAN KAI CHOO

Daihyoo Tango: SOODAN, KAIDAN, KAICHOO

1. Kondo no soodan o doo omoimasu ka.
   " gaishoo "

2. Kekka wa watashi no risoodoori ni narimashita.
   " yosoodoori "

3. Kondo no kaidan ni deru koto ga dekimasu ka.
   " kaigi "
   " taikai "

4. Shitsumon ga attara kaichoo ni kiite kudasai.
   " koochoo "
   " gichoo "

SANKOO

soodankai
soogo

kyookai
kaigoo
(kaisha)
(shakai)

buchoo
shuchoo
choomen
(shachoo)

練習第二十六

授　　教　　育　　保

代表単語：教授，教育，保育

1. その学校の教授はいいですか。
 〃　授業　〃

2. この町の教育はとてもいいです。
 〃　教員　〃
 〃　教会　〃

3. 子供の保育についてお話し下さいませんか。
 〃　保育所　〃

4. 人間は保安のことをよく考えます。
 〃　保険　〃

参考

受動　　保存　　（保健所）
受験
受難

RENSHUU DAI NIJUUROKU

JU KYOO IKU HO

Daihyoo Tango: KYOOJU, KYOOIKU, HOIKU

1. Sono gakkoo no kyooju wa ii desu ka.
   " jugyoo "

2. Kono machi no kyooiku wa totemo ii desu.
   " kyooin "
   " kyookai "

3. Kodomo no hoiku ni tsuite ohanashi kudasaimasen ka.
   " hoikujo "

4. Ningen wa hoan no koto o yoku kangaemasu.
   " hoken "

SANKOO

judoo
juken
junan

hozon

(hokenjo)

練習第二十七

験　　　経　　　歴

代表単語: 経験, 経歴

1. 経験した人でなければわからないでしょう。
   実験　〃
   受験　〃

2. この紙にあなたの経歴を詳しく書いて下さい。
   〃　経験　〃

3. 私は南米の軽油が一番いいと思います。
   〃　軽音楽　〃

4. 日本では経歴を大事にします。
   〃　西歴　〃

参考

効験
検察
名剣

倹約
保険
(危険)
経由

(地下茎)
(直径)
(歴史)

RENSHUU DAI NIJUUSHICHI

DEN KEI REKI

Daihyoo Tango: KEIKEN, KEIREKI

1. Keiken shita hito de nakereba wakaranai deshoo.
Jikken "
Juken "

2. Kono kami ni anata no keireki o kuwashiku kaite kudasai.
" keiken "

3. Watashi wa nambei no keiyu ga ichiban ii to omoimasu.
" keiongaku "

4. Nippon de wa keireki o daiji ni shimasu.
" seireki "

SANKOO

kooken
kensatsu
meiken
kenyaku
hoken
(kiken)
keiyu
(chikakei)
chokkei
(rekishi)

練習第二十八

代表単語：意味，未来

1. その意味はよくわかります。
   〃 注意 〃
   〃 意義 〃

2. 彼は本当に未来がある人です。
   〃 魅力 〃

3. 来年のことを考えましょう。
   来世 〃

参考

意外
語意
(意見)

気味

来店
外来
本来
(将来)

RENSHUU DAI NIJUUHACHI

I MI RAI

Daihyoo Tango: IMI, MIRAI

1. Sono imi wa yoku wakarimasu.
   " ketsui "
   " igi "

2. Kare wa hontoo ni mirai ga aru hito desu.
   " miryoku "

3. Rainen no koto o kangaemashoo.
   Raise "

SANKOO

igai
goi
(iken)

kimi

raiten
gairai
honrai
(shoorai)

練習第二十九

例　　外　　交　　通

代表単語：例外，外交，交通

1. 「例外」というのはどういう意味ですか。
「外務」　〃
「外面」　〃

2. 近代の外交はなかなか複雑です.
〃　交通　〃

3 それは学校です。
〃　有効　〃

4、交通をさまたげてはいけません.
通行　〃

参考

外国
外相
外人

交際
交番
校長
(交換)

効力
郊外
(苦痛)
(効果)

RENSHUU DAI NIJUUKYUU

REI GAI KOO TSUU

Daihyoo Tango: REIGAI, GAIKOO, KOOTSUU

1. "Reigai" to iu no wa doo iu imi desu ka.
"Gaimu" "
"Gaimen" "

2. Kindai no gaikoo wa nakanaka fukuzatsu desu.
" kootsuu "

3. Sore wa gakkoo desu.
" yuukoo "

4. Kootsuu o samatagete wa ikemasen.
Tsuukoo "

SANKOO

gaikoku
gaishoo
gaijin

koosai
kooban
koochoo
(kookan)

kooryoku
koogai
(kutsuu)
(kooka)

練習第三十

直　　　面　　　表

代表単語：直面，表面

1.　直面して話して下さい。
　　卒直に話して下さい.

2.　この問題を全面的に解洗しなければなりません.
　　〃　外面的　〃
　　〃　内面的　〃

3　その人の表面はとてもいいです.
　　〃　表現　〃
　　表情　〃

参考

方面　　発音
帳面　　発表
　　　　俵数

RENSHUU DAI SANJUU

CHOKU MEN HYOO

Daihyoo Tango: CHOKUMEN, HYOOMEN

1. Chokumen shite hanashite kudasai.
   Sotchoku ni "

2. Kono mondai o zemmenteki ni kaiketsu shinakereba narimasen.
   Kono mondai o gaimenteki ni kaiketsu shinakereba narimasen.
   Kono mondai o naimenteki ni kaiketsu shinakereba narimasen.

3. Sono hito no hyoomen wa totemo ii desu.
   " hyoogen "
   " hyoojoo "

SANKOO

hoomen
choomen

hyooon
happyoo
hyoosuu

練習第三十一

他　方　地　球

代表単語：他方，地方，地球

1. 他方ならよろしいです。
   他人　〃

2. 教育はその地方によってちがいます。
   〃　方面　〃

3 地球にはたくさんの物質があります。
   各地　〃

4. 要求についてもっと知りたいです。
   電球　〃
   救世軍　〃

参考

一方　地理
方便　(地上)
(両方)　(救急車)
(方法)

RENSHUU DAI SANJUUICHI

TA HOO CHI KYUU

Daihyoo Tango: TAHOO, CHIHOO, CHIKYUU

1. Tahoo nara yoroshii desu.
   Tanin "

2. Kyooiku wa sono chihoo ni yotte chigaimasu.
   " hoomen "

3. Chikyuu ni wa takusan no busshitsu ga arimasu.
   Kakuchi "

4. Yookyuu ni tsuite motto shiritai desu.
   Denkyuu "
   Kyuuseigun "

SANKOO

ippoo
hooben
(ryoohoo)
(hoohoo)

chiri
(chijoo)
(kyuukyuusha)

練習第三十二

合　　料　　理　　屈

代表単語：合理，料理，理屈

1. この運動を合理的にやりましょう。
　〃　連合して　〃

2. 中川さんは料理がすきです。
　〃　理論　〃
　〃　義理がたい人です。

3. 山内さんは随分理屈の上手な人です。
　〃　発掘　〃

参考

合衆
(統合)
(合計)

資料
理由
理想
地理

心理
(真理)
(無理)
(一里)

RENSHUU DAI SANJUUNI

GOO　　RYOO　　RI　　KUTSU

Daihyoo Tango: GOORI, RYOORI, RIKUTSU

1. Kono undoo o gooriteki ni yarimashoo.
 " rengoo shite yarimashoo.

2. Nakagawa san wa ryoori ga suki desu.
 " riron "
 " girigatai hito desu.

3. Yamauchi san wa zuibun rikutsu no joozu na hito desu.
 " hakkutsu "

SANKOO

gasshuu
(toogoo)
(gookei)

shiryoo
riyuu
risoo
chiri

shinri
(shinri)
(muri)
ichiri

練習第三十三

世　論　結　局

代表単語：世論，結論，結局

1. あなたは世論にしたがいますか。
　〃　世間　〃

2. すべての結論はそれにつながっています。
　〃　論説　〃
　〃　論点　〃

3 中川君は結局やくそくをやぶりました。

参考

出世
来世

議論
理論
論理
（勿論）

当局
（結果）
（結構）
結婚

RENSHUU DAI SANJUUSAN

SE RON KETSU KYOKU

Daihyoo Tango: SERON, KETSURON, KEKKYOKU

1. Anata wa seron ni shitagaimasu ka.
   " seken "

2. Subete no ketsuron wa sore ni tsunagatte imasu.
   " ronsetsu "
   " ronten "

3. Nakagawa kun wa kekkyoku yakusoku o yaburimashita.

SANKOO

shusse
raise

giron
riron
ronri
(mochiron)

tookyoku
(kekka)
(kekkoo)
(kekkon)

練習第三十四

主　義—議　員

代表単語：主義，議員

1. 上川君は民主主義にしたがっています。
〃　あの主人　〃

2. ある人は義理のために自分を犠牲にしました。
〃　義務　〃
〃　議会　〃
〃　会議　〃

3. 今日みえた見物人はみんな議員ばかりです。
〃　教員　〃
〃　職員　〃

参考

自主
主張
主要

忠義
教義
意義
議論
議長

儀式
会員
満員
韻学
音韻

RENSHUU DAI SANJUUSHI

SHU GI IN

Daihyoo Tango: SHUGI, GIIN

1. Uekawa kun wa minshushugi ni shitagatte imasu.
   " ano shujin "

2. Aru hito wa giri no tame ni jibun o gisei ni shimashita.
   " gimu "
   " gikai "
   " kaigi "

3. Kyoo mieta kembutsunin wa minna giin bakari desu.
   " kyooin "
   " shokuin "

SANKOO

jishu
shuchoo
shuyoo

chuugi
kyoogi
igi
giron
gichoo

(gishiki)
kaiin
manin
ingaku
onin

練習第三十五

責　　任　　務

代表単語：責任，任務

1. たいした責任にはなりませんでした.
〃　成績　〃
〃　面積　〃

2. その少年は任務に対して一生県命です。
〃　事務　〃
〃　義務　〃

参考

(妊婦)　外務
(妊娠)　国務
濃霧
矛盾

RENSHUU DAI SANJUUGO

SEKI NIN MU

Daihyoo Tango: SEKININ, NIMMU

1. Taishita sekinin ni wa narimasen deshita.
" seiseki "
" menseki "

2. Sono shoonen wa nimmu ni taishite isshookemmei desu.
" jimu "
" gimu "

SANKOO

(nimpu)
(ninshin)
gaimu
kokumu
noomu
mujun

練習第三十六

輸　出　発　音

代表単語：輸出，出発，発音

1 これは輸入品ですか。
〃 輸出品 〃

2. 出現する可能性があると思いますか。
出版 〃
出世 〃

3 予定通りに出発させることが出来ました。
〃 発表 〃
〃 発生 〃

4. その発音ははっきりしています。
〃促音 〃

参考

(輸送)
(愉快)
(説諭)

提出

発音
(発見)
(発車)

音表
音韻
(音楽)

RENSHUU DAI SANJUUROKU

YU SHUTSU HATSU ON

Daihyoo Tango: YUSHUTSU, SHUPPATSU, HATSUON

1. Kore wa yunyuuhin desu ka.
   " yushutsuhin "

2. Shutsugen suru kanoosei ga aru to omoimasu ka.
   Shuppan "
   Shusse "

3. Yoteidoori ni shuppatsu saseru koto ga dekimashita.
   " happyoo "
   " hassei "

4. Sono hatsuon wa hakkiri shite imasu.
   " sokuon "

SANKOO

(yusoo)
(yukai)
setsuyu

teishutsu

hatsuon
(hakken)
(hassha)

ompyoo
onin
(ongaku)

練習第三十七

反　対　絶

代表単語：反対，絶対

1. きびしい反対がありました。
　〃　反動　〃

2. その考え方は絶対的です。
　相対的〃

3. 絶大の決心を必要とします。
　絶交　〃

参考

反米
反映
反英
反省

出版
(看板)
(鉄板)
(ご飯)
(販売)

対立
対日
対外
対象
対照、

(忍耐)

RENSHUU DAI SANJUUSHICHI

HAN TAI ZETSU

Daihyoo Tango: HANTAI, ZETTAI

1. Kibishii hantai ga arimashita.
" handoo "

2. Sono kangaekata wa zettaiteki desu.
" sootaiteki "

3. Zetsudai no kesshin o hitsuyoo to shimasu.
Zekkoo "

SANKOO

hambei
hanei
hanei
hansei

shuppan
(kamban)
(teppan)
(gohan)
(hambai)

tairitsu
tainichi
taigai
taishoo
taishoo

(nintai)

練習第三十八

独　立　的　目

代表単語：独立，独立的，目的

1. 多くの人々は独立しています。
　〃　独学　〃

2. それは中立的な考え方です。
　〃　対立的　〃

3. 私は目的のないことをしました。
　〃　面目　〃

参考

独立的
独特
（独身）

国立
自立
立派

（役目）
（注目）
（目標）

RENSHUU DAI SANJUUHACHI

DOKU RITSU TEKI MOKU

Daihyoo Tango: DOKURITSU, DOKURITSUTEKI, MOKUTEKI

1. Ooku no hitobito wa dokuritsu shite imasu.
   " dokugaku "

2. Sore wa chuuritsuteki na kangaekata desu.
   " tairitsuteki "

3. Watashi wa mokuteki no nai koto o shimashita.
   " memboku "

SANKOO

dokuritsuteki
dokutoku
(dokushin)
kokuritsu
jiritsu
rippa
(yakume)
(chuumoku)
(mokuhyoo)

練習第三十九

特　　　別　　　区

代表単語：特別、区別

1.　これは特別な品物です。
　　〃　独特　〃
　　〃　特長のある　〃

2.　町の区別をしらべるのはむずかしいです。
　　〃　地区　〃

参考

特定　（差別）　（駆虫薬）
（特殊）
（特権）

RENSHUU DAI SANJUUKYUU

TOKU BETSU KU

Daihyoo Tango: TOKUBETSU, KUBETSU

1. Kore wa tokubetsu na shinamono desu.
   " dokutoku "
   " tokuchoo no aru shinamono desu.

2. Machi no kubetsu o shiraberu no wa muzukashii desu.
   " chiku "

SANKOO

tokutei
(tokushu)
(tokken)

(sabetsu)

(kuchuuyaku)

練習第四十

資　　本　　当

代表単語：資本，本当

1.　あなたは資本をもっていないのですか。
　〃　資格　〃
　〃　資金　〃

2.　それがかれの本心だとは思われない。
　〃　本国　〃
　〃　本気　〃

3.　この自動車はまだ当分つかえます。
　〃　相当　〃

参考

資料
物資
諮問
(姿勢)
(次第)

本当
本年
本部
抄本
本質

(当時)
当局
(当然)
(弁当)

RENSHUU DAI YONJUU

SHI HON TOO

Daihyoo Tango: SHIHON, HONTOO

1. Anata wa shihon o motte inai no desu ka.
" shikaku "
" shikin "

2. Sore ga kare no honshin da to wa omowarenai.
" hongoku "
" honki "

3. Kono jidoosha wa mada toobun tsukaemasu.
" sootoo "

SANKOO

shiryoo
busshi
shimon
(shisei)
(shidai)

hontoo
honnen
hombu
shoohon
honshitsu

tooji
tookyoku
(toozen)
(bentoo)

練習第四十一

金　税　関ー簡　単

代表単語：税金，関税，簡単

1. こんどの税金のためにとっておきなさい。
　〃　預金　〃

2. その関税は相当なものでした。
　〃　税関　〃

3. それは簡単な話でした。
　〃　関心のある　〃
　　民間の　〃
　　農閑期の　〃

4. 私は簡単なことをよくわすれます。
　〃　単語を　〃

参考

現金
資金

有税
（遊説）

関連
（関係）

人間
世間
空間

RENSHUU DAI YONJUUICHI

KIN ZEI KAN TAN

Daihyoo Tango: ZEIKIN, KANZEI, KANTAN

1. Kondo no zeikin no tame ni totte okinasai.
" yokin "

2. Sono kanzei wa sootoo na mono deshita.
" zeikan "

3. Sore wa kantan na hanashi deshita.
" kanshin no aru hanashi deshita.
" minkan no hanashi deshita.
" nookanki no hanashi deshita.

4. Watashi wa kantan na koto o yoku wasuremasu.
" tango "

SANKOO

genkin
shikin

yuuzei
(yuuzei)

kanren
(kankei)

ningen
seken
kuukan

練習第四十二

存　在　現　実

代表単語：存在，現在，現実

1. すべての物は存在しています。
　　　　　を保存　〃

2. 現在を無視してはいけません。
　現実　　　〃

3. 本に書いてある通り実行しました。
　〃　　　　　実現　〃
　〃　　　　　実験　〃

参考

表現
現金
（現状）

事実
実際
実業

RENSHUU DAI YONJUUNI

SON ZAI GEN JITSU

Daihyoo Tango: SONZAI, GENZAI, GENJITSU

1. Subete no mono wa sonzai shite imasu.
" o hozon "

2. Genzai o mushi shite wa ikemasen.
Genjitsu "

3. Hon ni kaite aru toori jikkoo shimashita.
" jitsugen "
" jikken "

SANKOO

hyoogen
genkin
(genjoo)

jijitsu
jissai
jitsugyoo

練習第四十三

賃　　銀　　行　　旅

代表単語：賃銀，銀行，旅行

1. 会社は賃銀をはらいます。
　〃　家賃　〃

2. 銀行の行は行動の行です。
通行　〃

3. 旅行用の地図はどこにありますか。
旅客用　〃

参考

運賃　　行動
　　　　実行
　　　　運行

RENSHUU DAI YONJUUSAN

CHIN GIN KOO RYO

Daihyoo Tango: CHINGIN, GINKOO, RYOKOO

1. Kaisha wa chingin o haraimasu.
" yachin "

2. Ginkoo no koo wa koodoo no koo desu.
Tsuukoo "

3. Ryokooyoo no chizu wa doko ni arimasu ka.
Ryokyakuyoo "

SANKOO

unchin koodoo
jikkoo
unkoo

練習第四十四

電　　　　気　　　　病

代表単語：電気，病気

1.　この附近の電気はいかがですか。
　　〃　電圧　〃
　　〃　電力　〃

2.　この病気では全然だめです。
　　〃　気分　〃

3.　母が病気にかかりました。
　　〃　重病　〃

参考

国電　　本気
電球　　平気
（電車）　（汽車）

RENSHUU DAI YONJUUSHI

DEN KI BYOO

Daihyoo Tango: DENKI, BYOOKI

1. Kono fukin no denki wa ikaga desu ka?
" denatsu "
" denryoku "

2. Kono byooki de wa zenzen dame desu.
" kibun "

3. Haha ga byooki ni kakarimashita.
" juubyoo "

SANKOO

kokuden
denkyuu
(densha)

honki
heiki
(kisha)

練習第四十五

迫　　圧　　力　　風

代表単語：圧迫，圧力，風力

1. 圧迫するつもりです。
   自白　〃
   一泊　〃

2. 圧力によって結果がちがいます。
   気圧　〃
   水圧　〃

3. その家はひどい風力でたおされました。
   〃　暴風　〃

参考

(迫害)
舶来
(船舶)
白人
(伯父)

電圧
電力
(台風)
(風景)

RENSHUU DAI YONJUUGO

HAKU ATSU RYOKU FUU

Daihyoo Tango: APPAKU, ATSURYOKU, FUURYOKU

1. Appaku suru tsumori desu.
Jihaku "
Ippaku "

2. Atsuryoku ni yotte kekka ga chigaimasu.
Kiatsu "
Suiatsu "

3. Sono ie wa hidoi fuuryoku de taosaremashita.
" boofuu "

SANKOO

(hakugai)
hakurai
(sempaku)
hakujin
(oji)
denatsu
denryoku
(taifuu)
(fuukei)

練習第四十六

非　難　水　爆　撃

代表単語：非難，水難，水爆，爆撃

1、いつも非難を受けていますか。
〃　水難　〃

2、ことしの水爆の経費はいくらになりますか。
〃　水産　〃

3、昨日ははげしい爆撃がありました。
〃　爆発　〃

参考

(非常)
(是非)
(悲哀)
(悲劇)

水分
水圧
(暴力)
(暴風)

RENSHUU DAI YONJUUROKU

HI NAN SUI BAKU GEKI

Daihyoo Tango: HINAN, SUINAN, SUIBAKU, BAKUGEKI

1. Kono kaisha wa itsumo hinan o ukete imasu.
   " suinan "

2. Kotoshi no suibaku no keihi wa ikura ni narimashita ka.
   " suisan "

3. Kinoo wa hageshii bakugeki ga arimashita.
   " bakuhatsu "

SANKOO

(hijoo)
(zehi)
(hiai)
(higeki)

suibun
suiatsu
(booryoku)
(boofuu)

APPENDIX

APPENDIX

WINTER STUDY GROUP ON READING

INDIANA UNIVERSITY

JANUARY 21-26, 1963

Seven statements about the teaching of reading.

1. A fundamental part of the beginning stage in learning to read English is the acquisition of associations between the sounds of the language and the letters and spelling patterns used to represent them. Consequently, one component of any effective program of reading instruction should be a body of material which is based on a systematic analysis of the important correspondences.

2. The acquisition of sound-symbol associations is only one of the early steps in learning to read, and full advantage should be taken of insights from psychology and linguistics in the development of programs leading to the ultimate goal--the ability to read with adequate speed and comprehension.

3. The current "basal readers" which constitute the core of most reading instruction in the United States do not treat the establishment of sound-symbol associations systematically enough and do not pay sufficient attention to the presentation of grammatical patterns. They reflect a serious underestimate of the amount of English which the child has already mastered in his ordinary spoken language. No series of readers or set of supplementary materials currently available is fully satisfactory in these respects.

4. It is not clear from existing evidence at how early an age children can profitably begin to learn to read or to what point in elementary education instruction in reading should continue as a separate part of the curriculum. New research to answer these questions should be undertaken, especially with the use of better instructional materials and techniques.

5. Instruction in linguistics, emphasizing such relevant matters as the nature and functioning of language as well as the structure of English and its sound-symbol correspondences and dialects, should be a part of the education of elementary teachers and of programs of in-service training for them. Support must be found for the preparation of textbooks for this, training grants for teachers, setting up of special institutes, and the training of specialists in linguistics and reading.

6. When the ordinary spoken language of the students is a variety of English highly divergent from widely accepted standard varieties or when it is a language other than English, this constitutes a special teaching problem which requires special materials and techniques and special training for teachers.

7. Cooperative ventures, especially continuing programs, which include reading specialists, teachers, psychologists, and linguists can bring significant improvement in the teaching of reading at various levels and in various aspects, and can also provide stimulation for theoretical advances in the fields of linguistic analysis and the psychology of learning.

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